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ABSTRACT

This publication is a response to teachers' requests for practical assistance in implementing the history and social science framework for California's public schools. The document sets out resources that are useful in teaching U.S. history and geography for fifth grade students. Participants in a summer institute worked in grade level groups to identify instructional materials and develop content appropriate teaching strategies; their findings gave rise to the document. Resources and strategies that the participants identified were field tested and refined by teachers and other scholars. The historical period primarily covered by the guide begins with the original inhabitants, prior to European exploration and concludes with the mid-19th century. The document includes eight units entitled: (1) "The Land and People before Columbus"; (2) "Age of Exploration"; (3) "Settling the Colonies"; (4) "Settling the Trans-Appalachian West"; (5) "The War for Independence"; (6) "Life in the Young Republic"; (7) "The New Nation's Westward Expansion"; and (8) "Linking Past to Present: The American People, Then and Now." (LBG)

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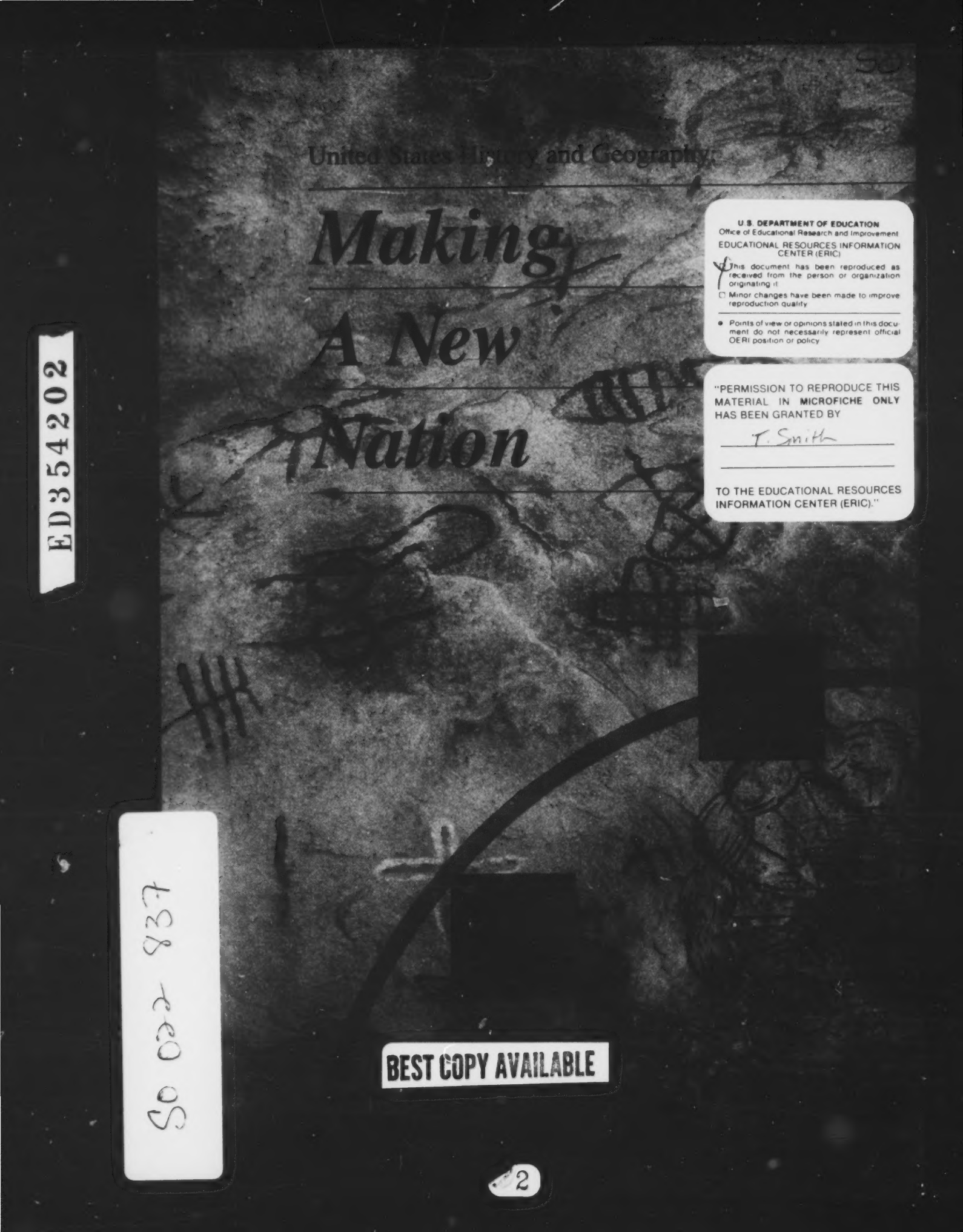

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COURSE MODELS FOR THE HISTORY–SOCIAL SCIENCE FRAMEWORK
GRADE 5

United States History and Geography: Making a New Nation

Publishing Information

United States History and Geography: Making a New Nation was developed by the History–Social Science and Visual and Performing Arts Unit, California Department of Education, from material prepared by the History Project in California and the Connections Project (see Acknowledgments). It is the first volume, produced for grade five, in the series titled COURSE MODELS FOR THE HISTORY–SOCIAL SCIENCE FRAMEWORK. The document was edited for publication by Stephanie Prescott, Maria Reynoso-Mahan, Ralph Hanson, and Bob Klingensmith, working cooperatively with Diane Brooks and her staff. It was designed and prepared for photo-offset production by Steve Yee and Cheryl Shawver McDonald and was typeset by Jeannette Huff.

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Foreword

In his recent essay titled "Historical Literature and Democratic Education," John Anthony Scott discusses the importance of teachers' using a variety of materials and strategies to deepen students' understanding and enjoyment of history. A founding member of the National Council for History Education and now cochairman of the Committee on History in the Classroom for the American Historical Association, Scott worked with teachers throughout the 1970s to seek out viable resources to broaden studies. Primary sources, literature, songs, and technology were a few of the resources Scott and his colleagues sought for their students. "Such narratives . . . enrich [history] with the sound of not one but many voices. . . . The teacher and the writer . . . share a common aim: to fire the student's imagination as he or she contemplates struggles that have unfolded in the past."[1]

A coherent narrative provides an essential "spine" for an organized study of history. Although significant headway is being made to improve the quality of history textbooks, today's teachers are still faced with bewildering challenges and questions: What additional resources are useful? How can we find them, or even identify them? What strategies help bring these resources to life in ways that are beneficial for students?

Similar concerns were raised at conferences held in 1988 and 1989 to introduce California's teachers to the new *History–Social Science Framework for California Public Schools, Kindergarten Through Grade Twelve (1988)* and to discuss instructional and curricular reform. Participants in those conferences responded enthusiastically to the reform effort in history–social science instruction and to the new framework. At the same time, their evaluations of the conferences included strong pleas for textbooks, instructional materials, and professional training to support implementation of the framework.

Several responses have been provided to the questions and needs that educators have expressed. For example, history–social science textbooks have been adopted for kindergarten through grade eight. Also, the California History–Social Science Project has been initiated. This statewide staff development project is funded through Senate Bill 1882 and modeled after the successful California Writing Project and

[1] "Historical Literature and Democratic Education." Occasional paper, page 3, National Council for History Education, Inc., 26915 Westwood Road, Suite A-2, Westlake, OH 44145-4656 at (216) 835-1776.

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the California Mathematics Project. Regional summer institutes, with follow-up activities to be held during the year, began in 1991.

This publication, COURSE MODELS FOR THE HISTORY–SOCIAL SCIENCE FRAMEWORK, GRADE FIVE—*United States History and Geography: Making a New Nation*, is another response to teachers' requests for practical assistance in implementing the *History–Social Science Framework*. The first in a series of grade level publications, it will serve as a prototype for future documents, which will be published later this year and in 1992. Each will have the same organization and format. Districts, schools, and teachers may choose from and build on the wide range of resources listed, which are illustrated with a variety of instructional strategies. Appropriate resources and strategies can be used in local and regional staff development programs. The series will also be offered to institutions of higher education for use in their teacher education programs.

I believe that this first offering in the COURSE MODELS series offers stimulating ideas to enrich the teaching of history–social science, enliven instruction for every student, focus on essential topics, and help make learning more memorable. I am pleased to present this valuable resource to California's teachers and curriculum specialists and to those educators nationwide who are using the *History–Social Science Framework for California Public Schools*. I look forward to the publication of future volumes in this series.

Bill Honig

State Superintendent of Public Instruction

Preface

Educators across the state have welcomed the *History–Social Science Framework for California Public Schools, Kindergarten Through Grade Twelve*. With their positive reception have come many requests for supporting materials, in addition to traditional textbooks, that will provide opportunities for teachers and students to explore topics in greater depth and apply a variety of instructional and learning strategies. This publication, COURSE MODELS FOR THE HISTORY–SOCIAL SCIENCE FRAMEWORK, GRADE FIVE—*United States History and Geography: Making a New Nation,* was prepared in response to those requests. It is the first in a series of grade-level publications.

Development of the course models for grade five began in the summer of 1989 when 63 teachers of kindergarten through grade twelve, participants in the History Project in California, convened at the University of California, Los Angeles. Funded by ESEA, Chapter 2, the institute brought together teachers who were selected from a large number of exemplary candidates; among the selection criteria were successful teaching experience, creativity in instruction, knowledge of history–social science, and their peers' respect for their potential as trainers. We extend our appreciation to the County/State Steering Committee for the offices of county superintendents of schools and to professional organizations for their roles in helping to select outstanding teacher representatives.

The institute's participants worked in grade-level groups. The grade five team, whose efforts resulted in most of the content of this document, brought personal resources to this endeavor, applied the findings of the institute's researchers, and identified resources beyond textbooks. Their work was supported by the institute's directors and facilitators, academic scholars, master teachers, and curriculum specialists.

Participants also developed content-appropriate teaching strategies to make these resources relevant for students. Resources and strategies were then field-tested by the teachers and their peers and refined when the teachers and scholars met the following spring. Each participant involved colleagues in his or her school and district extensively in the field testing.

The resources in this document have been enhanced with ideas from the Connections Project, a cooperative venture between San Francisco State University and the Career–Vocational Education Division, California Department of Education. As the framework recommends, experiences and contribu-

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tions of ethnic groups and women in history are integrated in this course model, and they will be integrated in subsequent models as well.

We extend particular appreciation for the conceptualization of the summer institute and follow-up to Patricia Taylor of the Center for Academic Interinstitutional Programs (CAIP). She served as the institute's codirector with Francie Alexander and Diane Brooks. Special gratitude is also extended to Paul Gagnon, who contributed significantly to the development of the course models as resident scholar and academic editor. The publication of this document would not have been possible without the review, additions of current materials, and selection of illustrations provided by staff in the History–Social Science and Visual and Performing Arts Unit: Rodney Atkinson, Ira Clark, and Patty Taylor.

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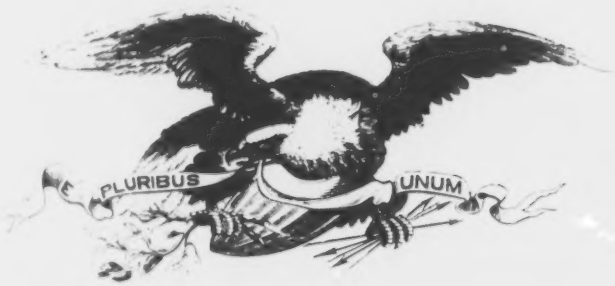
Introduction to the Course Models



COURSE MODELS FOR THE HISTORY–SOCIAL SCIENCE FRAMEWORK, GRADE FIVE—*United States History and Geography: Making a New Nation* is a resource designed to assist teachers in implementing the *History–Social Science Framework for California Public Schools, Kindergarten Through Grade Twelve*. The purpose of these models is to support implementation of the framework at the local level; they are not intended to be viewed as a mandated slate of activities or procedures. In addition to serving as a resource for teachers and other developers of curricula, the models may also be used to plan topics and select resources for professional development.

Course models represent a step between the framework's course descriptions and lesson plans. The models suggest substantive resources and instructional strategies to be used in conjunction with textbooks and supplementary materials. They serve as examples of activities from which teachers can design lessons to suit the needs and interests of their students. Using the course models as a base, teachers can carry out a more comprehensive curriculum.

Users of the course models will see that course and unit titles match those of the framework. Essential topics for teaching the units described in the framework are identified, and approximate instructional times are suggested. Each unit includes an annotated list of suggested resources, including literature, primary sources, arts, and educational technology.

Five units (I, III, IV, V, and VII) are developed fully; the remaining three units contain only topics and suggested resources. Writers of the five fully developed models selected one or more topics within these units and then outlined instructional practices that reflect both breadth and depth, including varied activities, pertinent resources, ideas for assessment, strategies for use with Chapter 1 students,[1] and correlation with other subject areas. From these suggested practices, teachers may select ideas to work into their own lesson plans.

[1]Chapter 1 of the Education Consolidation and Improvement Act (ECIA) of 1981. Chapter 1 funds are used to provide special educational assistance to students because of social, cultural, linguistic, or academic disadvantages.

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Format

All of the five fully developed units follow the same format. Each begins with a rationale and overview ("Significance of the Topic"); in the next section, ways are suggested for teachers to coordinate the model with the state-adopted textbook for fifth grade, *America Will Be* (Houghton Mifflin, 1991). Specific chapters or portions of chapters applicable to the unit are cited. There follows a presentation of activities to introduce the topic ("Beginning the Topic") and develop it ("Going Through the Topic"). The next section ("Culminating the Topic") suggests activities that encourage students to apply what they have studied through projects requiring deeper thought and preparation. Activities are then suggested that correlate with other subjects or class periods, such as visual and performing arts and English–language arts. Each unit ends with an extensive, annotated list of resources, including books, articles, primary sources, art prints, music, and educational technology. Resources considered important to the topic are marked with an asterisk; those deemed essential, with double asterisks. Activities particularly effective for Chapter 1 students and for assessment purposes are identified throughout the models.

The flexible nature of the course models is perhaps their greatest strength. Teachers are free to select, adapt, substitute, and restructure instructional ideas to suit the needs of their students. The lists of resources are not exhaustive; teachers should rely as well on any additional materials they have identified that address the framework.

Resources

The term *resources* as used throughout the models includes literature (both nonfiction and fiction), background information, supplementary readings, primary sources, art prints, song collections, educational technology, and other types of materials for both students and teachers. Resources specifically intended for teachers' use are also cited, such as lesson materials produced by the National Center for History in the Schools[2] and the First Liberty Institute.[3] In many cases, a unit's listings of resources relate directly to suggested activities in the unit; in others cases, a listed resource suggests ideas for further development of topics in the unit.

The course models also demonstrate the broad perspectives that are essential to help students develop a clear under-

[2]National Center for History in Schools, University of California, Moore Hall 231, 405 Hilgard Avenue, Los Angeles, CA 90024-1521

[3]First Liberty Institute at George Mason University, 4085 University Drive, Suite 105, Fairfax, VA 22030.

standing of historical events, including their causes and their consequences. To this end, resources and lesson ideas from the Connections Project are included, highlighting the roles of women and various ethnic groups in history.

The teacher-writers considered the resources cited to be especially valuable when they field-tested the material and have made every effort to identify resources currently available. If a publisher has deleted a title or if it is unavailable from local sources, a suitable substitution may need to be found. Librarians, curriculum resource personnel, and colleagues can be very helpful, as can visits to schools, universities, public libraries, museums, historical societies, and bookstores.

Some of the resources listed in the course models also appear in the framework or in *Literature for History–Social Science, Kindergarten Through Grade Eight* (1991); others are new citations. A history–social science model curriculum guide, scheduled for publication in 1992, will offer an extensive array of topics, questions, activities, and exemplars linking the framework's strands and course descriptions and may be used in conjunction with this document for curriculum development. Although the course models cite activities that are appropriate for Chapter 1 students, a monograph is being developed which details additional field-tested practices, strategies, and resources. These three documents should become vital "idea sources" that can be used to extend the course models when local curriculum is being planned.

Over the centuries the arts have reflected virtually every aspect of human experience and are important resources for enriching instruction in history–social science. Dance, drama, music, and the visual arts are rich evocations of human thought, activities, aspirations, and beliefs. For this reason, the arts are a vital part of the humanities and should be integrated into the study of history. In instances when the arts are more indirectly related to historical topics, lessons may be correlated with those in other classes.

The same type of questions applied to primary source material may be applied to many dances, plays, songs, and art prints. For example:

- What is the purpose of the work or the point of view expressed?
- Was the creator trying to accurately reflect historical detail, to comment, to convey the emotional impact of a particular time and place, to romanticize an event or era?
- Under what circumstances did a song or dance develop?
- If students are enacting plays about historical figures such as Sojourner Truth or Patrick Henry,

what emotion or conviction must they convey in speaking the lines?
- What have people regarded to be worth singing about?
- How might clothing or manners of the colonial era dictate the way students should move when performing a six-hand reel?

Whether integrated or correlated, the arts offer important windows on the past and demonstrate how history and culture continually affect each other. A well-developed arts curriculum across all grades is essential if dance, drama, music, and the visual arts are to become integral parts of a rich core curriculum.

Appropriate Strategies

Effective teaching involves the thoughtful coordination of content and strategy. The *History–Social Science Framework* encourages "a variety of content-appropriate teaching methods that engage students actively in the learning process." (See the framework, pages 7 and 8.) The course models support this recommendation by offering a variety of appropriate strategies, including written and oral reports, engaging homework activities, collaborative research, readers' theater and other forms of dramatization, map activities, journals, student-developed newspapers, art scanning, storytelling, varied uses of biographies and historical fiction, time lines, cooking, think-pair-share, compare and contrast, "grand conversation," "lively lecture," use of community resources for purposes of examining local and oral history, computer programs, and chain-effect diagrams, among others. Strategies should be selected by considering what is to be learned, which strategy best cultivates the learning, and how much time is needed. The writers of the course models acknowledge the importance of students' motivation and suggest activities intended to inspire students. However, teachers should select these activities carefully, reserving ample time for students to spend reading, writing, and speaking.

The "correlated day" strategy mentioned specifically in the course model for Unit I, "The Land and People Before Columbus," lends itself to other units as well. A correlated day is a carefully planned daylong slate of lessons and events involving all subject areas, with a particular history–social science unit being the unifying theme for the entire day. The correlated day gives special emphasis to an important topic and should be scheduled when the content is appropriate across disciplines. The approach may be used in self-contained classroom instruction or departmentalized instruction. It requires thoughtful planning by classroom teachers and support from administrators and resource staff. Suggestions for

a correlated day with Unit I will be detailed in the Department's forthcoming history–social science publications.

Homework and "World-Class Learning"

Research confirms that the amount of time students spend on homework each week is a major factor in how much they learn. Mastering academic material is no different from mastering sports or chess, activities in which well-coached efforts show handsome benefits. Factors that contribute to students' achievement through homework include clear school guidelines; coaching sessions on how to study independently; communication with the home regarding assignments; encouragement, support, and, at times, involvement by parents; and goals set by students. As educator Herbert J. Walberg has observed, "World-class learning will require more study time."[4]

Variety in homework assignments is a key factor in maintaining students' interest and ensuring learning. For example, if Tuesday night's assignment focused on learning factual material, Wednesday night's might consist of independent reading related to the topic. The assignment for Thursday could entail a textbook reading, and, for the weekend, a biographical report might be assigned. Lesson plans should include a variety of opportunities for students to apply the knowledge they have gained from doing homework. Even spending a short time reviewing assignments or having students write short essays in class can reinforce the importance of both the assignments and students' accountability. Activities suggested in this publication are flexible enough to be reworked as homework assignments.

Having students read good books is also a valuable type of homework. Biographies, poetry, folklore, well-founded historical fiction, and primary source readings can be engrossing for students, whether the readings are assigned by teachers or selected by students themselves. Outside reading should be an ongoing characteristic of the study of history. Teachers may assign a variety of reading material, including core, extended, or recreational literature; primary source readings for critical thinking; or supplements to a textbook.

Researchers are advising that, as long as assignments are reasonable and well developed, more homework is beneficial to students. Teachers are in the best position to balance the amount of homework in history they assign their students with homework in other subject areas.

[4]Herbert J. Walberg, "Does Homework Help?" *Network News and Views*. Washington, D.C.: Educational Excellence Network (March, 1991), pages 78–79.

Unit I

The Land and People Before Columbus

(See page 50 of the *History–Social Science Framework*.)

Topics in Unit I:

- Major pre-Columbian settlements: their relation to the environment; their economies and governments; their cultures as expressed in art, music, and dance:
  - Peoples of the desert Southwest
  - Peoples of the Pacific Northwest
  - Tribes of the Great Plains
  - Peoples east of the Mississippi
- Mythology and literature of American Indian cultures

Suggested Time:

15 class periods

5 class periods

Suggested Time for the Entire Unit:

4 weeks (20 class periods)

Sample Topic:

The Native Americans' Relationship to Their Environment

Suggested Time for the Topic:

The sample topic integrates both topics in one four-week study.

Significance of the Topic

In the fifth grade, U.S. history begins with the study of the native Americans before Columbus and their adaptation to their environment. Students develop cultural and geographic literacy as they study the land on which settlement groups lived and some of the ways in which their cultures flourished. Historical empathy is fostered as students observe the interdependence of different people in a particular historical and geographical setting. Students can cultivate ethical literacy, linking the past, present, and future, as they study beliefs and perspectives reflected in literature.

During the class period devoted to English–language arts, teachers may use relevant core literature readings. For example, *The Sign of the Beaver,* by Elizabeth George Speare, depicts the resourcefulness of an Iroquois boy as he teaches a white boy how to survive in the Maine wilderness. Supplementary readings not generally associated with native American Indian heritage, such as *My Side of the Mountain,* by Jean Craighead George, encourage students to understand that the survival of certain aspects of early American Indian life depended on these people's adaptation to the environment.

In this unit students will also be introduced to different perspectives on current migration theory. Most historians think that people migrated over the land bridge across the Bering Strait, moving from the continent of Asia into the Western Hemisphere sometime before the end of the last Ice Age. Following ice-free valleys in pursuit of

Coordination with State-Adopted Textbook

The first three chapters of *America Will Be* (Houghton Mifflin, 1991) help students understand geography and pluralism, establishing a vital foundation for later studies. Chapter 4 is directly pertinent to this course model; it focuses on the Anasazi, Makah, Mississippian, Creek, and Iroquois Indians.

In coordinating a study of Chapter 4 with this course model, teachers have at least two possible approaches. One is to use the text as a resource for the cooperative projects described in Section B of this course model. Another is to have the whole class study Chapter 4 prior to engaging in the cooperative projects. The latter approach provides all students with background knowledge and points of reference before they focus on one area for in-depth collaborative projects.

game, they drifted southward. As the sizes of the bands increased, they formed tribes. Although they differed in physical appearance, customs, and language, these migrants all shared the common challenge of adapting to new environments.

Students may contrast this historical perspective with the religious viewpoint of those American Indians who believe that their people emerged from the earth and that they have occupied continental lands from the beginning of time. "The Almighty looked this way and that, but he named these lands for us," stated Chief Owhi in 1855. Such beliefs should be presented for a broader understanding of the culture.

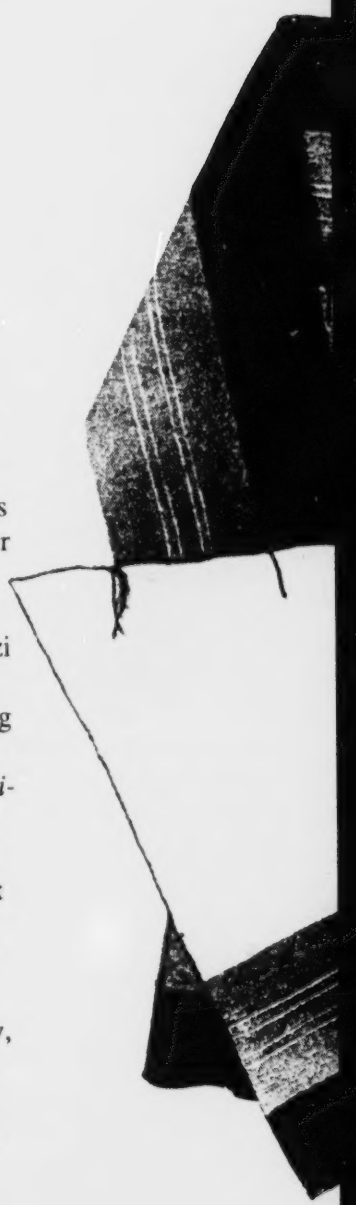
Other components of native American culture should also be studied, including environmental influences on cultural development; the roles of women, men, and children; attitudes toward and treatment of the elderly; and the concept that nature should be respected and adapted to rather than altered and exploited for immediate gratification.

Certain issues relating to religious beliefs and cultural conflicts require a sensitive classroom presentation. Appendix I-1 is intended to assist teachers in formulating a perspective for presenting these issues.

This course model was reviewed by Andy Andreoli, Consultant, American Indian Education Office, California Department of Education; Edward Castillo, Director of Native Studies, Sonoma State University; and Clifford Trafzer, Chair, Department of American Indian Stuides, San Diego State University.

Presentation and Activities

It should be noted that some of the activities outlined in this course model relate to cultural developments which may or may not have originated in pre-Columbian times. No written record of this era is known to exist, so most print resources available to schools tend to reflect later time periods. It is essential, then, that students examine "prehistoric" native American cultures, such as the Anasazi and Makah, and that they come to understand the difficulty in pinpointing exact time periods for certain cultural developments. *The World of the American Indian* (National Geographic, 1979) contains photographs and illustrations to support the study of earliest known societies, as does the article "The Search for the First Americans" (*National Geographic*, September, 1979). For teachers, Alvin M. Josephy, Jr.'s *The Indian Heritage of America* (Alfred A. Knopf, 1968) expands the discussion about dating controversies



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and the Bering Strait theory; teachers may excerpt and rework some of this material for presentation to fifth graders. Portions of the state-adopted textbook *America Will Be* also address these issues.

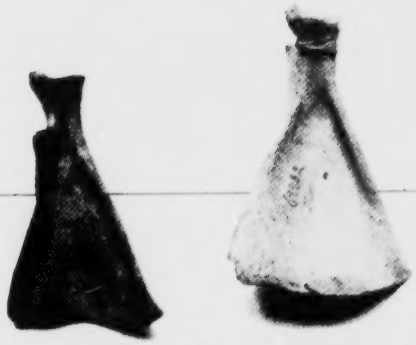
The following suggestions are intended to complement or extend lectures, textbook readings, and related activities. Teachers may well use materials or activities that are not included here, just as they may use resources not listed at the end of this unit. Teachers should carefully select motivational activities, reserving ample time for reading, writing, and speaking activities.

Beginning the Topic

Teachers may want to build on students' knowledge through a strategy known as Think, Pair, Share. First, students use the cluster technique to recall as much as they can of fourth grade studies about native Americans of California (Think). Then, students share their cluster information orally with partners, adding information from their partners' clusters (Pair). Finally, students share their information with the rest of the class while others record it on butcher paper for later reference (Share). Students may then write what they expect to discover about other native Americans in the study they are about to begin.

A key concept in this unit, as well as subsequent units, is *culture*. Through demonstrations and discussions students should understand that this term is used to refer to a group's way of life, including such elements as its beliefs, responsibilities, clothing, and crafts. Students will then be able to examine the four cultural areas in pre-Columbian North America cited in the *History–Social Science Framework*.

Teachers may initiate the discussion by introducing words from different languages that have similar meanings, such as *pain* (French), *pan* (Spanish), *bread* (English), *roti* (Caribbean, Southwest Asian, East Indian), and *pan* (Japanese). Teachers may also show pictures of dress, foods, script, alphabets, places of worship, dwellings, and



so forth from different parts of the world. Color photographs in such books as Ann Morris's *Hats, Hats, Hats* and *Bread, Bread, Bread* may be helpful. Students in the classroom might be encouraged to share their knowledge and experiences of their own cultures, thus affording all students a broader awareness of cultural diversity. Such activities prepare students to do their own research on the components of a people's culture.

To help students learn about geographical characteristics, provide them with brief geographical descriptions of North America before the arrival of people from other continents. (See the four scenarios in Appendix I-3.) Include climate, landforms, natural resources, animals, plants, rivers, and other bodies of water of the four areas being studied (Pacific Northwest, desert Southwest, Great Plains, and Eastern woodlands). Divide the class in groups of four, assigning each group an absolute location (by latitude and longitude), a description of the region, and a relief map of the United States (or use one large wall map). Give each group a copy of *National Geographic* or a similar resource, if available, showing pictures of their assigned areas. Through brainstorming, students should try to solve the problem of survival in that environment: How would they find food? What shelter would they build? What clothes would they make and wear? and What would they do in their leisure time? By relating their geographical areas to a map of continental North America, students gain a stronger sense of the geographical characteristics of the regions.

B

Going Through the Topic

The Bering Strait theory presented in most contemporary textbooks may be compared with other anthropological theories as well as with American Indians' religious beliefs regarding the origination of their people on the North American continent. Such books as *Grandfather's Origin Story: The Navajo Indian Beginning*, by Richard Red Hawk, may be helpful in making such a comparison. Students should understand that the Bering Strait theory is the belief of most historians and that origin stories are the religious beliefs of many American Indians themselves.

Students discuss possible "push/pull" reasons why the first Americans might have come to North America. Hardships and the means of such a journey should be considered. This is an appropriate time to clarify absolute and

relative locations and to explain the distance scales on maps.

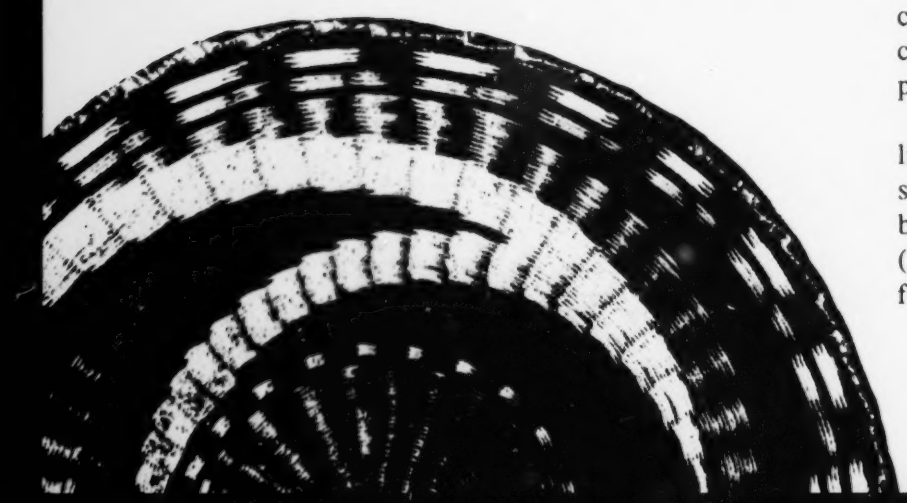
The next phase of study focuses on research and on comparison of the four representative cultural areas through collaborative projects. Students are divided in groups, and each group is assigned a cultural area to research. The geography activity recommended above, if not used as an introductory strategy, may be used here. The groups' research should be recorded on retrieval charts (See Appendix I-3) and later on a large matrix made of chart paper and displayed along one wall of the room. The matrix will serve as a central data base for the culminating activity. Textbook readings and related discussion, in addition to related books, magazines, art prints, recorded music, and community experts, can be used as research sources.

Students are best divided into four groups, corresponding to the four geographical areas. Once they receive their assignments, students research and compile information, recording it on their retrieval charts. The teacher monitors their work and periodically reviews the progress with the whole class. When the teacher decides that the groups' work is complete and accurate, representatives from each group may write their groups' findings in the appropriate space on the matrix.

Students begin using critical thinking in the initial stages of research as they analyze resources. They should categorize all materials pertaining to the four topics and share their findings with the appropriate group. In turns timed by the teacher, members of each group "read around," trading books as they peruse the contents and make notes of pages they will want to use further. For efficiency, it may be helpful if students within groups are assigned specific areas of responsibility (e.g., trade, food, shelter).

Some research may be done as part of homework assignments. Once the project is under way, only a few minutes of each period will be necessary for groups to share information and complete their records. When the class's matrix is completed, each group presents its findings orally.

Each group should read a variety of literature about the culture it is researching. Well-researched picture books of authentic myths and legends (what some American Indians call "the first literature" or "the first history")

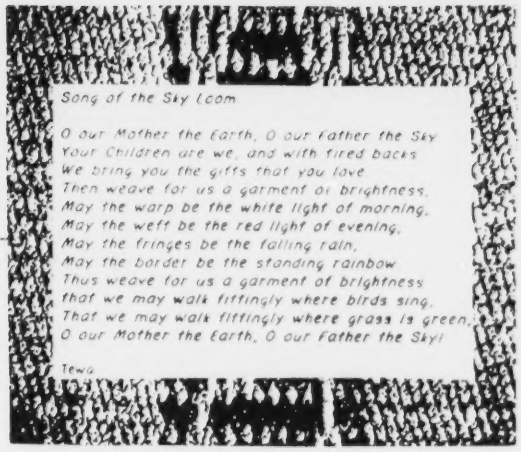


are especially valuable in relating research to the stories themselves. Questions students should consider are:

- What beliefs or morals can be learned from the stories?
- How does the illustrator reflect the culture?
- Is the depiction accurate?

It is helpful for the teacher to guide students in this analysis beforehand by reading a story aloud to the class, encouraging students to think and contribute, and then making group assignments. In some cases, dust-jacket material and epilogues provide further information to students. Literature that is identified in the resource list of this model, such as *Legend of the Indian Paintbrush* and *Buffalo Woman,* may be shared in reports.

Visual and aural materials also are appropriate resources for oral reports. Books such as *Native American Art in the Denver Museum* provide a rich visual resource of art and handcrafted artifacts such as baskets, sand paintings, pottery, clothing, rugs, and ceremonial items. The designs and colors used in creating these items communicate many aspects of environment and culture, such as natural resources, the uses of symbolism, religious beliefs, and social customs. *When Clay Sings,* for example, provides a glimpse into the relationship between the design of Southwestern pottery and the natural environment.



Song of the Sky Loom

O our Mother the Earth, O our Father the Sky
Your Children are we, and with tired backs
We bring you the gifts that you love
Then weave for us a garment of brightness.
May the warp be the white light of morning,
May the weft be the red light of evening,
May the fringes be the falling rain,
May the border be the standing rainbow.
Thus weave for us a garment of brightness
that we may walk fittingly where birds sing,
That we may walk fittingly where grass is green.
O our Mother the Earth, O our Father the Sky!

Tewa

Native American music, dance, and poetry also provide insights into the culture. The Tewa and Lakota songs on this page tell us much about the beliefs and values of these cultures. John Bierhorst's *In the Trail of the Wind* is a valuable collection representing many Indian cultures; when reading translations, however, one must keep in mind that often a deeper meaning may be lost or misunderstood. Millie Burnett's *Dance Down the Rain, Sing Up the Corn* provides examples of American Indians' chants, games, dances, and songs which reflect diversity among groups. Recordings for Silver Burdett's *Music* (1985) series, fifth grade, include three excerpts of native Americans' songs demonstrating the relation between music and geography.

Song After Battle

The old men say
The earth only
Endures.
You spoke truly,
You are right.

Lakota

American artists of the period traveling west from the East Coast recorded their impressions of the land and the people in drawings and oil paintings. Artists such as Frederic Remington, Charles Russell, and George Catlin documented the customs and drama of native American life in the 1800s. Albert Bierstadt, Thomas Moran, and George Caleb Bingham captured the

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grandeur of the great land to the west. Some contemporary native American artists also reflect on the past in their paintings. *Prairie Fire,* by Blackbear Bosin, and *Buffalo Hunt,* by Velino Shije Herrera, are two recent examples.

Once the matrix is completed, students should study and master the research done by all groups. Teachers may devise brief gamelike drills for pairs of students, competing teams, the whole class, and individuals.

C

Culminating the Topic

As preparation for a writing assignment on the research, the teacher should lead the class in a discussion of several questions. For example:

- How does each cultural group reflect its geographical environment?
- Are there any aspects of its culture which seem not to be based on geography alone?
- How does our local culture today reflect our environment or geographical surroundings?

Students then choose two cultural areas from the class matrix and write reports on how geography influenced native Americans' cultures. The narrative should identify the geographical features of the two areas selected and show how those features influenced the food, clothing, shelter, and arts of the two groups. Students may also include a brief discussion of how geography influences people today. The essay provides an opportunity for students to apply writing skills, review and apply research, and judge similarities. A sample essay read aloud to the class beforehand gives students a clearer idea of the expected outcome.

The contents of this unit are conducive to the "correlated day" strategy for unifying all subject areas (see the introduction to this set of course models). Specific activities and projects throughout this model may be adapted to the correlated day format; in addition, the "Integration and Correlation" chapter of the California Department of Education's forthcoming model curriculum guide in history–social science expands on material that is pertinent to this unit.

Diane Hoyt-Goldsmith's *Totem Pole* is a picture book illustrated with photographs that helps students see that American Indians' traditions are still a part of our cultural and geographical landscape. The book features the Tsimshian tribe of the Pacific North-

west, and the many photographs enhance students' research. Sections of the book may be read aloud to the class at the close of the unit.

Correlated Activities

Teachers may select from among the following resources and activities to correlate this unit with the visual and performing arts and English–language arts.

Haida

In the Northwest Coast area, not everyone could be an artist. Standards of artistic perfection were high, and artists learned the techniques and rituals associated with their work during a period of apprenticeship to an established master.

Like the Haida apprentices, students can study the purposes of totem poles and their design and symbolism, which usually depict a clan's rank and ancestral lineage and symbolize important events in history. Students can then design their own family or personal totem pole or sculpture, using clay for a small version and boxes, cardboard, and papier-maché for a large one. They can then role-play an elder telling the story of the totem pole.

Carved wooden masks played an important role in dances performed at potlatch ceremonies. Students can study the animal and mythical beings portrayed in Haida masks. They can then design and create their own masks from cardboard, papier-maché, or clay, portraying an animal or mythical being that has significance to them personally. The masks are then used in dances that the students create.

Hopi and Pueblo

Students discuss the characteristics, purpose, and significance of Hopi kachinas and their connection to the Hopi's religious beliefs. The Hopi believe that kachinas are supernatural beings representing animals, plants, and ancestry having power over nature, especially the weather. The Hopi honored the kachinas to ensure good crops and prosperity. Kachinas are invisible forces, but the Hopi create their likenesses in the form of dolls carved from the root of the cottonwood tree. The dolls are not meant to be worshipped but are used to teach about the kachinas. They are given to the children during a kachina dance and treasured as a reminder of the dance and its significance. Students could paint kachinas after careful observation of their individual characteristics.

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Students use everyday materials to create drums and rattles and use them as they learn kachina plaza dances. These dances are composed of dancers forming a line and stepping slowly side to side to the accompaniment of drums and rattles.

Weaving and basketry play an important role in Pueblo cultures. Students might dye strips of muslin or wool yarn with natural materials such as onions, geranium leaves, coffee, tea, eucalyptus leaves, cinnamon, red berries, and beets. Then they can scientifically record the proportions of natural material, mordant, water, and fiber they used in the dyes and write a report of the results. The dyed materials can be combined with other yarns in individual or group weavings.

Pottery is one of the primary forms of Southwestern art. Students may study the geometric motifs and the use of black and red slips on a white background. Then they can see how the geometric motifs were later combined with European-influenced flower, bird, and animal motifs. Students can create coiled pottery from clay and decorate the fired clay with stains or acrylic paint.

Navajo

The Navajo create woven wool textiles using twining and plaiting techniques and later the loom. The Navajo learned the skills of weaving from Pueblo groups who had taken refuge among them, and their work reflects this Pueblo influence. Students can use colored pencils to draw the rug designs or create small weavings on cardboard looms.

Sand paintings are made during Navajo ceremonies. The colored sand is made by crushing rocks. It is sprinkled on the ground to create intricate symbolic pictures and designs, which are destroyed after the ceremony. Students can sketch designs that reflect their own environment and then draw it with crayon on sandpaper to simulate the texture of a sand painting.

Sioux

Since the Sioux depended on the buffalo as their principal food source, they followed a nomadic way of life. They used buffalo skin for clothing, footwear, bedding, and tepees. The Sioux decorated both the insides and outsides of the tepees. On the exterior, they generally painted pictures of buffalo, deer, and young hunters on horseback or on foot. They also depicted legends and conflicts with enemies. On the interiors of the tepees, they painted geometric designs symbolizing mountains, stars, and other elements of nature. Students can research the style of painting and designs the Sioux used and their legends and then

create illustrations for stories about their own environment.

Many groups played stick-passing games. Students may craft their own sticks and learn some of these tap-and-pass games.

Iroquois

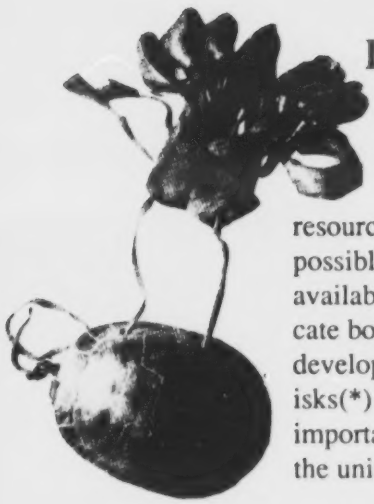
The Iroquois women raised huge quantities of corn, beans, and squash, which were central to their diet. This triad of vegetables was known as "The Three Sisters." Students may research the varieties of these three vegetables available at local nurseries and markets and grow several varieties. They may also study the nutritional values of these foods combined with other foods in the Iroquois diet.

As an aid to memory, the Iroquois used shells and shell beads. Europeans called the beads wampum, from *wampompeag*, a word used by those who spoke Algonquian languages. The Iroquois made beaded belts with figures or designs on them to use in treaty negotiations and to record historical events. The native Americans of Long Island, in southeastern New York, were the main producers of the shell beads. They used them to pay tribute to the Iroquois, showing that they recognized their superior power. Students can research the designs and colors used in the belts, reproduce them on graph paper, and write a narrative for an oral presentation on the significance and symbolism of the designs and the use of the belts. Students can also write and perform a skit about an elder "reading" a belt after designing their own belts to commemorate events in their lives. Barbara Graymont's book *The Iroquois* complements this activity.

Directed Listening

Students begin to understand how history influences later culture by hearing selections from Edward McDowell's *Suite No. 2, Opus 48* ("Indian Suite"). This American musician (1861–1908) was the United States' first internationally renowned composer. The melodies in this work are based on authentic Iroquois, Dakota, Sioux, and Kiowa songs. The suite is divided into five sections: "Legend," "Love Song," "In War-Time," "Dirge," and "Village Festival." One or two sections may be selected for the class to listen to. How does MacDowell use such elements as timbre, rhythm, dynamics, and tempo to achieve contrasts or suggest moods? What might have motivated MacDowell to draw from American Indian songs for an orchestral work? Recordings of the suite are sometimes available in the classical music sections of large record stores. RCA's old record series, *Adventures in Music,*

includes the movement "In War-Time" on the record for grade five.



Resources for the Sample Topic

The following resources are only a few of the many possible sources and materials that are available. Double asterisks (**) indicate books that are essential for full development of the unit; single asterisks(*) indicate works that are deemed important for successful coverage of the unit.

General Resources for Teachers and Students

The American Indian:Yesterday, Today, and Tomorrow. Sacramento: California Department of Education, 1991. Prepared under the direction of the American Indian Education Office, this document includes valuable chapters on American Indian terminology, history, values, attitudes, and important concepts. Maps of tribal territories in California and Indians' trust lands are also provided. Although no map of the distribution of native North American peoples has been found to be completely satisfactory, this handbook does include one of the more reliable sources of such information. The Carl Waldman entry in this section is also recommended. Copies are available from the Bureau of Publications, Sales Unit, California Department of Education, P.O. Box 271, Sacramento, CA 95812-0271.

**America's Fascinating Indian Heritage*. New York: Reader's Digest Association, Inc., 1978. The 1990 printing of this work makes available one of the most comprehensive reference works on this topic to be issued under one cover. Students are stimulated by the visual matter, and with their teachers' assistance they can make use of the extensive research on which the work is based.

America Will Be. Boston: Houghton Mifflin, 1991. Lessons contained in Chapter 4 of this fifth grade textbook complement this course model and the Department of Education's *History–Social Science Framework*.

Anderson, Richard. *Art in Small-Scale Societies*. Englewood Cliffs, N.J.: Prentice Hall, 1989. This book deals with questions about artworks from non-Western societies, such as: Why were these artworks created? Who were their makers? What do they mean? Included are portfolios on "The Art of the Northwest Coast," "The Art of the American Southwest," and "Traditional Eskimo Art." Other features are discussions of the commercialization of art, the use of Navajo silversmithing, and art of the Inuits.

The Art of California. Oakland, Calif.: Oakland Museum Art Department and Chronicle Books, 1984. This book includes images of paintings, photographs, drawings, crafts, and sculptures from early California through contem-

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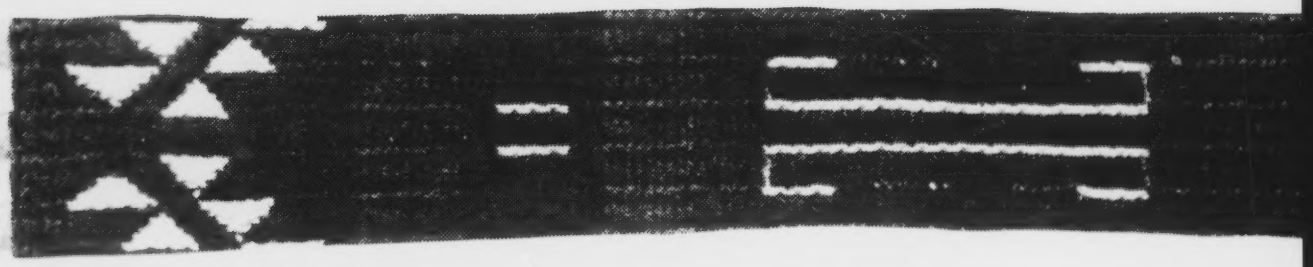


porary times. Many examples of native Americans' works are included.

*Benet, Stephen Vincent, and Rosemary Benet. *A Book of Americans*. New York: Henry Holt and Co., 1984. Selected poems from this collection can be helpful in prompting students to reflect on the poems' subjects.

Bradbury, John. *Travels in the Interior of America in the Years 1809, 1810, and 1811*. Lincoln: University of Nebraska Press, 1986. This journal traces the author's travels through the Missouri Valley in the early nineteenth century.

*Caduto, Michael, and Joseph Bruchac. *Keepers of the Earth: Native American Stories and Environmental Activities for Children*. Golden, Colo.: Fulcrum, Inc., 1988. This book can serve as a helpful resource for teachers. It incorporates a variety of native American cultures in geographical and environmental projects.

Colonial America. Personalizing the Past, 52 Molino Avenue, Mill Valley, CA 94941. This kit offers a variety of materials. Artifacts (which can vary from kit to kit, based on their availability) include a corn doll, Jacob's ladder, a quill pen, a copybook, money, games, and documents. Also included are a literature unit for the novel *The Witch of Blackbird Pond* and copies of paintings from the National Gallery. The kit can be used in Unit V as well.

A Coloring Book of American Indians. Santa Barbara, Calif.: Bellerophon Books, 1990. This book deals with the drawings and other art forms of many groups of native Americans. The content is readable at the fifth grade level. The coloring activities, however, are not recommended.

Conn, Richard. *Native American Art in the Denver Art Museum*. Seattle: University of Washington Press, 1979. A comprehensive view of native American art from throughout America, the book features color photographs that will enhance discussions.

*Fox, Frank. *North American Indians*. San Francisco: Troubador Press, 1978. This reference contains information on nearly all major native American groups. The book includes large blackline illustrations in coloring-book format. The coloring activities, however, are not recommended.

George, Jean C. *My Side of the Mountain*. New York: E. P. Dutton, 1988. Though not directly relating to the topics of this unit, George's work touches on the themes of survival and respect for the environment.

**Handbook of North American Indians*. Washington, D.C.: Smithsonian, 1978 and continuing. This multivolume reference work synthesizes all known data on North American Indian groups and is recommended for use by teachers. The series is still being developed, but some volumes are available. "The Pueblo Revolt," which appears in Alfonso Ortiz's *Southwest* (Volume 10 in the series), recounts religious conflicts between the Spanish and the Pueblos.

Hands On/Minds On Science and Engineering Activites for School Children. American Indian Science and Engineering Service, 1085 Fourteenth Street, Suite 1506, Boulder, CO 80302. This teacher's resource offers helpful lesson ideas.

Harvey, Karen D.; Lisa Harjo; and Jane Jackson. *Teaching About Native Americans*. Waldorf, Md.: National Council for the Social Studies Publications, 1990. P.O. Box 740, Waldorf, MD 20601. This manual is Bulletin 84 in a series of publications. It offers concepts, generalizations, activities, and resources.

In the Trail of the Wind: American Indian Poems and Ritual Orations. Edited by John Bierhorst. New York: Farrar, Straus and Giroux, Inc., 1971. Bierhorst is a reliable scholar, and his anthology of authentic poems reflects the beliefs and values of many native American tribes. The poems are short and can be easily read and understood by fifth grade students.

Josephy, Alvin M., Jr. *The Indian Heritage of America*. New York: Knopf or Bantam, various dates. Recommended as a teacher's resource, Josephy's work cites research by archeologist Alex Krieger that advances one possible sequence of historic developments among pre-Columbian peoples. A map of North American cultural areas and tribal locations is also included.

Kennedy, Paul. *North American Indian Design Color Book*. Mineola, N.Y.: Dover Publications, 1976. The designs used in this book represent the artwork of many native American tribes and are reproducible for students' use. The coloring activities are not recommended.

*Kindle, Patricia, and Susan Finney. *American Indians*. Carthage, Ill.: Good Apple, Inc., 1985. This resource contains useful content and suggested activities. It contains blackline masters and is available through most teachers' supply stores.

Longfellow, Henry Wadsworth. *Hiawatha*. Illustrated by Susan Jeffers. New York: Dial Books for Young Readers, 1983. Longfellow's poem is rightly studied as an epic work that incorporates several elements from North American Indian cultures. The work has become an evocative, enduring part of this country's lore. Jeffers's version faithfully depicts geographical aspects of the Eastern woodlands and presents an abridged form of the poem that centers on Hiawatha's childhood. Reader's Theatre Script Service, P.O. Box 178333, San Diego, CA 92117, (619) 276-1948, publishes a reader's theater arrangement of "Hiawatha's Childhood." That arrangement provides good opportunities for correlation of history–social science with English–language arts. The cast of six, plus two drummers, can be enlarged to include more performers.

McLuhan, T. C. *Touch the Earth: A Self-Portrait of Indian Existence*. New York: Simon and Schuster, Inc., 1976. Intended for adult readers, this book can be understood by children if somone

reads it aloud to them. The content reflects native Americans' values as written by Indian chiefs during the 1800s. Passages can be easily excerpted for daily reading to students. Included are various maps of the world and of North America.

Martin, Bill, Jr., and John Archambault. *Knots on a Counting Rope*. New York: Henry Holt and Co., 1987. Each knot in the rope indicates the history and heritage that a young boy receives from his grandfather.

Maurer, Evan M. *The Native American Heritage: A Survey of North American Indian Art*. Lincoln: University of Nebraska Press, 1977. Numerous color plates of American Indians' artifacts in many categories are featured in this work.

Morris, Ann. *Bread, Bread, Bread*. New York: Lothrop, Lee and Shepherd Books, 1989. This book joins the author's *Hats, Hats, Hats* (New York: Lothrop, Lee and Shepherd Books, 1989) as a possible resource for discussing elements of culture. Ken Heyman's color photographs are vivid illustrations.

Nabokov, Peter, and Robert Easton. *Native American Architecture*. New York: Oxford University Press, 1988. Numerous illustrations in this scholarly work can be enjoyed by students; the narrative is more appropriate for better readers.

*Sneve, Virginia Driving Hawk. *Dancing Teepees: Poems of American Indian Youth*. New York: Holiday House, Inc., 1989. The author has chosen poetry selections from the oral traditions of North American Indians and from contemporary tribal poets. The poetry reflects the theme of youth, both in metaphor and rites of passage, from birth through adolescence.

Waldman, Carl. *The Atlas of North American Indians*. New York: Facts on File, 1989. This reference, available in paperbound format, provides helpful background information for use with this unit.

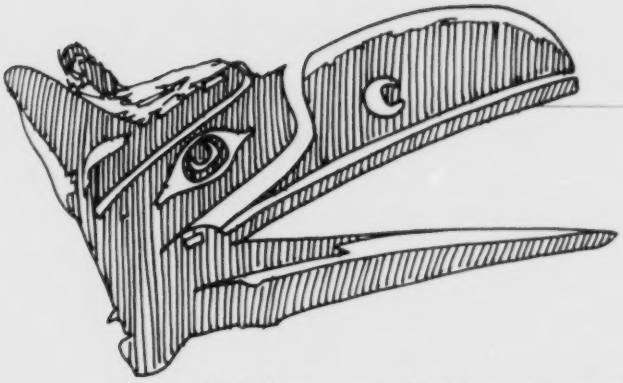
Wesche, Alice. *Runs Far: Son of the Chichimecs*. Museum of New Mexico Press, P.O. Box 2087, Santa Fe, NM 87504. This enjoyable work of historical fiction, first published in 1981, is recommeded for students' reading.

The World of the American Indian. Edited by Jules B. Billard. Washington, D.C.: National Geographic Society, 1979. Though currently out of print, this book is cited for the attention of those who may have access to it through public or school libraries. The photographs are particularly useful in classrooms.

The Pacific Northwest

Hoyt-Goldsmith, Diane. *Totem Pole*. New York: Holiday House, Inc., 1990. Color photographs feature the artistic talents and personal heritage of David Boxley and his son. The book is important for the way it shows American Indians' traditions in the present day.

Northwest Indians, An Educational Coloring Book. Edited by Linda Spizzirri. Rapid City, S. Dak.: Spizzirri Publishing Co., Inc., 1983. This book, in coloring-



book format, contains information about tribal names, languages, geography, and culture. Fifth graders will find this book usable. The coloring activities are not recommended.

*Reid, Martine J. *Myths and Legends of the Haida Indians of the Northwest.* Santa Barbara, Calif.: Bellerophon Books, 1988. This book contains numerous legends that provide insights to the values and beliefs of the Haida Indians. Readable by most fifth graders, it also contains coloring-book blackline pictures of totem poles and other Indian symbols. The coloring activities are not recommended.

Rickman, David. *Northwest Coast Indians.* New York: Dover Publications, Inc., 1984. Coloring-book–type pictures offer detailed drawings of many native American groups of the Northwest coast. Brief information about each picture is included. The coloring activities are not recommended.

Siberell, Anne. *Whale in the Sky.* New York: E. P. Dutton, 1985. This is a retelling of a legend of the Northwest Indians. It is illustrated with woodcuts. Thunderbird, which watches over all creatures, saves the salmon from whales. The book is easy reading for fifth grade students.

The Southwest

Pueblo

Bathi, Mark. *Pueblo Stories and Storytellers.* Tucson, Ariz.: Treasure Chest Publications, Inc., 1988. This book contains glossy colored photographs of clay figurines and effigy vessels and accompanying stories about these artifacts. Though intended for adults, the book can be enjoyed by students. It can be purchased from the Southwest Museum, Pasadena, California.

Baylor, Byrd. *The Desert Is Theirs.* New York: Macmillan Publishing Co., Inc., 1986. Baylor has a gift for conveying native Americans' respect for the environment. The book can be a valuable source of information about animals and plants of the desert. See also *The Way to Start a Day* (New York: Macmillan Publishng Co., Inc., 1986) by the same author.

Baylor, Byrd. *Desert Voices.* New York: Macmillan Publishing Co., Inc., 1980. Ten desert animals of the Southwest speak for themselves, telling what it's like to be a rattlesnake, buzzard, and so on.

Brown, Joseph. "Shadows of the Past." *Los Angeles Times,* July 10, 1989. This newspaper article describes the mysteries of the Anasazi Indians in Chaco Canyon, New Mexico.

Hoyt-Goldsmith, Diane. *Pueblo Storyteller.* New York: Holiday House, Inc., 1991. The past is linked to the present in this contemporary work, illustrated with

The Plains

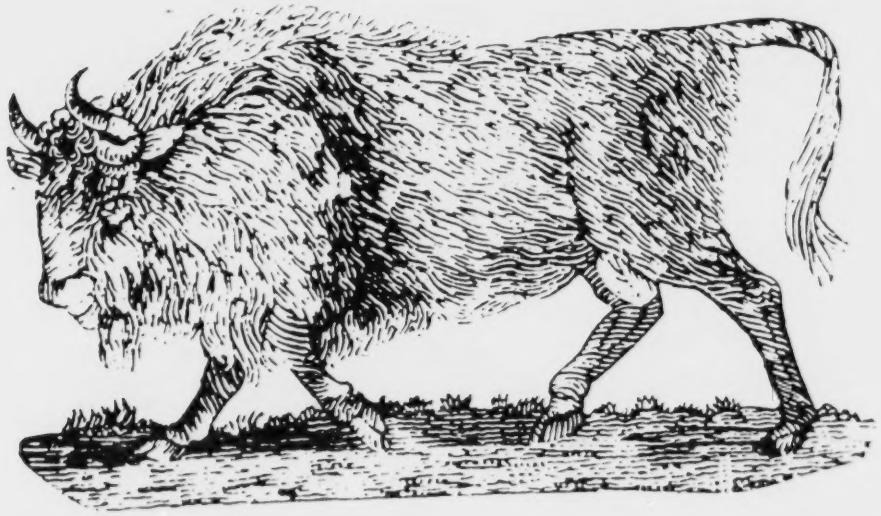
*Baker, Olaf. *Where the Buffaloes Begin*. New York: Viking Penguin, Inc., 1985. Little Wolf longs to find the lake where buffaloes begin. His adventure comes to an end with a wild and unforgettable ride through the night to save his people.

Campbell, Maria. *People of the Buffalo: How the Plains Indians Lived*. Scranton, Pa.: Salem House Pubs., 1983. This book contains a thorough explanation of how the plains Indians lived. The family, food, shelter, clothing, transportation, warfare, language, beliefs, and ceremonies of these peoples are described. The book can be read easily by fifth graders.

De Paola, Tomie. *The Legend of the Bluebonnet: An Old Tale of Texas*. New York: The Putnam Publishing Group, 1983. This Comanche legend, retold and illustrated by De Paola, tells the origin of the state flower of Texas. De Paola captures the spirit of She-Who-Is-Alone, a little girl who makes a sacrifice to save her tribe. See also *The Legend of the Indian Paintbrush* (New York: The Putnam Publishing Group, 1987) by the same author.

Freedman, Russell. *Buffalo Hunt*. New York: Holiday House, Inc., 1988. The Indians of the Great Plains considered the buffalo sacred. The whole community took part in the large hunts, and, after the skinning and butchering, everyone joined in a joyful celebration. Freedman uses paintings and drawings by George Catlin, Karl Bodmer, and other artists of the 1800s to illustrate his text.

**Goble, Paul. *Buffalo Woman*. New York: Macmillan Publishing Co., Inc., 1986. This plains Indians legend tells of a buffalo that turns into a beautiful girl. An underlying theme touches on the kinship between humans and animals. Several other books by Goble are recommended for students' reading:



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engrossing photographs. The book is a companion to Hoyt-Goldsmith's *Totem Pole*, which is listed in the "Pacific Northwest" section of the resources.

**McDermott, Gerald. *Arrow to the Sun: A Pueblo Indian Tale*. New York: Viking Penguin, Inc., 1974. Available in both paperback and hardback, the story tells of a young boy in search of his father. He finds him in the sun and returns to bring the sun's spirit to earth. Students can learn much about Pueblo life from this tale.

Tanner, Clara L. *Ray Manley's Hopi Kachina*. Tucson, Ariz.: Ray Manley Publishing, 1980. This is a collection of gorgeous colored photographs of Hopi kachinas in magazine format with accompanying explanations. It can be purchased from the Southwest Museum in Pasadena, California.

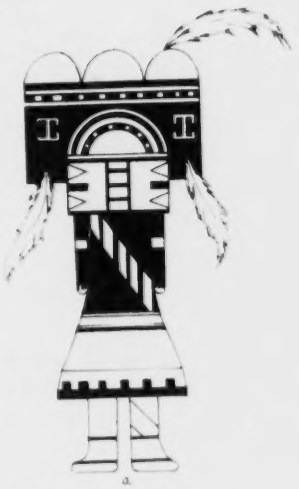
*Wood, Nancy. *Many Winters*. New York: Doubleday and Company, Inc., 1974. Poetry and prose are used to interpret the Indian ways of life in Taos Pueblo in the Rio Grande Valley of New Mexico. The illustrations by Frank Howell feature beautiful facial portraits of elderly Pueblo Indians.

*Yue, David, and Charlotte Yue. *The Pueblo*. Boston: Houghton Mifflin Company, 1986. Woven into the fabric of pueblo life are history and ceremony, building and planting, drought and flood, sandstone and adobe, and kiva and corn. A wealth of detail is presented in this beautiful integration of text and black-and-white drawings. A bibliography and index are provided.

Navajo

*Dutton, Bertha P., and Caroline Olin. *Myths and Legends of the Indian Southwest*. Santa Barbara, Calif.: Bellerophon Books, 1978. This coloring book illustrates myths and legends of seven tribes. The accompanying text provides explanations of the pictures. The coloring activities are not recommended.

Joe, Eugene B., et al. *Navajo Sandpainting Art*. Tucson, Ariz.: Treasure Chest Publishing, Inc., 1978. Presented in magazine format with beautiful glossy photographs of Navajo sand painting, this book offers accompanying explanations of the symbols in each painting. It is available from the Southwest Museum in Pasadena, California.



Miles, Miska. *Annie and the Old One*. Boston: Little, Brown, and Company, 1985. Annie comes to accept the impending death of her grandmother as she recognizes the wonder of life. Students can learn much about living in harmony with the land and the cycles of life.

Redhawk, Richard. *Grandfather's Origin Story: The Navajo Indian Beginning*. Sacramento, Calif.: Sierra Oaks Publishing Co., 1988. This publisher specializes in American Indian material. This story can be one of several creation stories used to help students understand native Americans' cultures and beliefs. The coloring activity is not recommended.

Beyond the Ridge, Iktomi and the Boulder, Star Boy, and *The Gift of the Sacred Dog.*

Hunt, Ben. *Indian Crafts and Lore.* New York: Golden Press, 1976. This out-of-print book contains a format that is appealing to students; teachers may want to use it selectively.

**Yue, Charlotte. *The Tipi: A Center of Native American Life.* New York: Alfred A. Knopf, Inc., 1984. In addition to describing the structure, uses, and furnishings of domestic and ceremonial tepees, the author provides a great deal of information about the cultural patterns of the various peoples known as the Great Plains Indians. The black-and-white drawings are meticulously detailed. The book is usable by students.

Eastern Woodlands

Bains, Rae. *Indians of the Eastern Woodlands.* Mahwah, N.J.: Troll Associates, 1985. A very readable and practical nonfiction paperback, the book gives a good account of the clothes, food, and lives of its subjects.

D'Amato, Janet, and Alex D'Amato. *Algonquian and Iroquois Crafts for You to Make.* Englewood Cliffs, N.J.: Julian Messner, 1979. This book is a thorough resource for hands-on craft projects of northeastern Indians: how to make longhouses, wigwams, clothes, moccasins, and so forth.

*Esbensen, Barbara J. *The Star Maiden: An Ojibway Tale.* Boston: Little, Brown, and Company, 1988. The Star Maiden is tired of wandering in the sky. She longs to come to earth and live among the people. No earthly shape seems to please her until one night she gazes down at her reflection in the lake.

Graymont, Barbara. *The Iroquois.* New York: Chelsea House Publishers, 1989. Recommended as a teacher's resource, this book covers many aspects of the Iroquois's history and culture, from earliest times to the present, and includes numerous photographs and illustrations. Topics include the Great Peace, extended lodges, European interaction, and the expansion of the Iroquois's power. The book is one in a comprehensive series that includes such titles as *American Indian Literature, The Navajo, The Pueblo, Women in American Indian Society,* and *The Yankton Sioux.*

*Ridington, Robin, and Jillian Ridington. *People of the Trail: How the Northern Forest Indians Lived.* Scranton, Pa.: Salem House Pubs., 1978. This is an excellent nonfiction paperback book about the land, people, families, games, hunting and fishing, housing, clothing, beliefs, and education of the Indians of the northern forests. Students will find it useful.

*Speare, Elizabeth George. *The Sign of the Beaver.* Boston: Houghton Mifflin, Co., 1983. This well-known novel is a favorite with schoolchildren. It imparts a respect and love for the Iroquois's life. It is often used as core literature.

Visual and Performing Arts Resources

Art Education, Inc., 28 E. Erie Street, Blauvelt, NY 10913, (914) 359-2233. The following full-color reproductions, each 28" × 22" (71.1 × 55.9 centimetres), sheet-print or mounted and varnished, are available from this source:

- Chumash basket and cover
- Mandan painted shield
- Navajo blanket

Art Image Publications, Inc., P.O. Box 568, Champlain, NY 12919. The following full-color reproductions, laminated on both sides, each 18" × 22 3/4" (45.7 × 57.8 centimetres), are available from this source:

- Fred Beaver, *Seminoles Preparing Food*
- Cheyenne elk hide robe
- Ragee Eegyvudluk, Cape Dorset Series, untitled (Inuit)
- Haida ceremonial headdress
- Fred Kabotie, *The Delight Makers* (Hopi)
- Paul Kane, *Big Shake, Chief of the Blackfoot Indians*
- Paul Kane, *Caw-Wacham*
- Cornelius Kieghoff, *Indian Family in the Forest*
- Little Chief, *Sun Dance Encampment* (Cheyenne)
- Pacific Northwest Coast frontal of headdress
- Awa Tsireh, *Green Corn Ceremony* (Pueblo)

Art Works. Forth Worth, Tex.: Holt, Rinehart and Winston, Inc., 1989. *Osceoloa Nick-A-No-Chee, A Boy* by the American painter George Catlin is included in this book as an example of a portrait. Catlin is renowned for his portrayals of native Americans. *Indian River* by contemporary native American artist Fritz Scholder is also available in a color transparency that is useful for examining the symbols of energy used in Indian artworks. Included, too, is *Plains II* by twentieth-century American artist Georgia O'Keeffe, who spent much of her life in New Mexico.

Baylor, Byrd. *When Clay Sings*. New York: Macmillan Publishing Co., Inc., 1987. Poems and drawings from pottery describe the lives of American Indians in earlier times. The accompanying narrative helps convey the deep feeling they had for their pottery.

Burnett, Millie. *Dance Down the Rain, Sing Up the Corn*. Allison Park, Pa.: Musik Innovations, 1975. Box 1, Allison Park, PA 15101. This spiral-bound book includes poems, pictographs, games, ceremonial chants, songs, dances, legends for drama and mime activities, instructions for making organic instruments, arts and crafts ideas, and recipes, all derived from American Indian life and lore.

Catlin, George. *The White Cloud, Head Chief* (color reproduction). Available from the National Gallery of Art, Publications Sales, Washington, DC 20565.

Chapman, Laura H. *Discover Art*, Book 5. Worcester, Mass.: Davis Publications, Inc., 1985. The Tingit, Seneca, Iroquois, Navajo, and Kwakiuti Indians are represented in this book's lessons on native American art. It includes material about masks. See also *Teaching Art* by the same author.

McLaughlin, Roberta. *American Indian Songs*. Alfred Music Publishers, Inc., 1990 (formerly a Highland Press/ Bowmar title). This booklet is an inexpensive and helpful resource for song material. An accompanying audiocassette can be useful to classes that want to hear or sing the songs. The booklet and cassette are obtainable with a filmstrip, in package form, or they may be purchased separately. Sheet music stores are recommended as sources for this material.

Manley, Ray. *Ray Manley's Collecting Southwestern Indian Arts and Crafts* (Third revised edition). Tucson, Ariz.: Ray Manley Photography, 1979. This paperback book contains beautiful colored photographs of baskets, jewelry, rugs, and kachina dolls of the Indians of the southwest. It can be purchased at the Southwest Museum, Pasadena, California. Students could develop video presentations by taking slide photographs of the pictures.

Maurer, Evan M. *Native American Heritage: A Survey of North American Indian Art*. Lincoln: University of Nebraska Press, 1977. This color volume contains an excellent account of native American groups along with beautiful photographs of the people and their artifacts.

Music and You. New York: Macmillan Publishing Co., Inc., 1988. This fifth grade music book includes the Paiute "Stick Game Song," the Navajo "Loneliness Song," and "Iroquois Lullaby." Examples of Navajo sand painting are also included.

Music for Little People, P.O. Box 1460, Redway, CA 95560. Materials available from this source include audiocassettes of native American flute music, Lakota flute music, American Indian songs and chants, and American Indian stories. Pueblo drums from New Mexico are available in three sizes.

Music for Living, Grade 5. Needham Heights, Mass.: Silver, Burdett and Ginn, Inc., n.d. "Zuni Sunrise Song" and a Navajo poem, "House Made of Dawn," are included in these lessons.

Native Grace: Prints of the New World, 1590–1876. This 31-minute videocassette helps students look through the eyes of artists as they visually recorded the "new world." The narration includes interpretations of the historical significance of works by John James Audubon, George Catlin, Thomas Moran, and

others. Their depictions of landscapes, creatures, plants, and native American people serve as memorials to a vanishing civilization. The videocassette is available from social studies supply houses.

National Gallery of Art Extension Services, Washington, DC 20565 (free loan program):

- *Catlin* (16-mm motion picture, 6 minutes). George Catlin was one of the first American artists to document the customs of native Americans and the drama of their lives. In addition to portraits of native Americans, Catlin's paintings include scenes of camp life, buffalo hunts, war parties, feasts, and ceremonies. Although designed for use with high school students, the film could be adapted for use with this unit.

- *The European Vision of America* (18 slides, audiocassette). Following the voyage of Christopher Columbus to the West Indies, European artists began to produce their visions of the Americas in paintings, prints, sculpture, and decorative arts. This program deals with these diverse views of America from the sixteenth through mid-nineteenth centuries. Part 1 discusses early interpretations of the new land; part 2 reviews the symbols and personifications of America, the image of the American Indian, and the emerging independent nation. Music of the period is included to augment the visuals and narration. The program is designed for high school students, but it could be adapted for use with fifth grade students.
- *The Far North: 2000 Years of American Eskimo and Indian Art* (48 slides, two audiocassettes, text, and study prints). This program deals with the art and culture of the Alaskan Eskimo and of the Athabaskan and Tlingit Indians. Designed to illustrate the art and ways of life of these major Alaskan ethnic groups, the material permits students to gain a sense of the Eskimo and Indian cultures as they developed from the third century B.C. to the nineteenth century. Field recordings of native Alaskan songs and stories are included. Although designed for use with high school students, the program could be adapted for use with this unit.

New York Graphics Society, Ltd., P.O. Box 1469, Greenwich, CT 06836. Full-color study-prints and posters that are available from this source include the following:

- Ralph Albert Blakelock, *Indian Encampment*
- Blackbear Bosin, *Prairie Fire*
- E. Irving Cause, *Watching for Game*
- Maynard Dixon, *Mesas in Shadows*
- Velino Shije Herrera, *Buffalo Hunt*
- Alfred Jacob Miller, *Indian Scout*
- Thomas Moran, *Seeking New Hunting Grounds*
- Edgar Payne, *Mesa in the Desert*

Roberts, Ruth. *The Legend of the 12 Moons*. Port Chester, N.Y.: Michael Brent Publications, Inc., 1988. This read-together book is an adaptation of a cantata. A complete musical score is also available from the publisher. The book can be used for a reader's theater and includes suggested parts for rhythm accompaniment and sound effects. The book's illustrations are based on designs used in native American cloth, pottery, paintings, and baskets.

Shorewood Fine Art Reproductions, Inc., 27 Glen Road, Sandy Hook, CT 06482. Full-color reproductions, each 22" × 28" (55.9 × 71.1 centimetres), mounted on cardboard or unmounted, laminated or unlaminated, that are available from this source include the following:

- Albert Bierstadt, *Buffalo Trail*
- Albert Bierstadt, *Rocky Mountains*
- Currier and Ives, *North American Indians*
- H. W. Hansen, *Questionable Companions*
- Mimbres pottery, *Wood Gatherers*
- Frederic Remington, *The Apache*
- Frederic Remington, *The Scout*
- Charles Marion Russell, *Sun River War Party*
- White Mountain Apache feathered war cap

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Guidelines for Teaching About Native Americans

These guidelines[1] were formulated to assist teachers in presenting lessons on American Indians.[2] Some points are applicable to the period covered in this course model; others may assist teachers in presenting units covering later time periods.

1. Each culture should be seen as a consistent and working system, a way of life adapted to survival, security, and to the preservation and use of a given environment. The cultural wealth of each group should be incorporated into the study. A somewhat anthropological approach is advised.
2. There is some disagreement regarding the most appropriate term for American Indians. Some individuals prefer *native Americans;* others, *first Americans;* others, *original Americans.* Records indicate that, except for *people* or the specific name of their own group (e.g., Pawnee, Navajo, Erie), the Indians had no general name for themselves. Use of the actual name of the group being studied is advised.
3. American Indians today have diverse points of view regarding recent history. At one extreme are those who stress the guilt and cruelty of early settlers and seek belated compensation; at the other extreme are those who have been assimilated into the majority culture and who have no desire to revive ancient traditions. Between these two positions, there exists a range of opinion.
4. In descriptions of the later conflicts between pioneers and Indians, the treachery, cruelty, and insincerity which often marked the conduct of both settlers and natives should not be ignored. The impression that one side was all good and civilized and the other bad and savage should likewise be avoided. Antagonisms are perhaps best presented as cultural conflicts, the result of the almost

[1]Pursuant to the provisions of *Education Code* Section 33308.5, these guidelines are presented to serve only as a model or example and are not intended in any way to be prescriptive. Compliance with these guidelines is in no way mandatory.

[2]Adapted, by permission, from *The Making of Our America, Teacher's Guide*, Learner-Verified Edition II, Allyn and Bacon, pages 36–37, CONCEPTS AND INQUIRY, series, ©1974, Dr. Raymond English, editor-in-chief. (The rights to this series are now held by the Center for Learning, 21590 Center Ridge Rd., Rocky River, OH 44116.)

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inevitable clash between peoples with thoroughly different ways of life. Students may reflect on how cruelty and bloodshed might have been averted.

5. The policies of the U.S. government toward Indian peoples over the past hundred years have been erratic. "Sometimes it looked almost like a policy of genocide, as far as the Plains Indians were concerned; later came the policy of reservations, segregation, and so-called paternalism. Later still came the attempt to wean Indians from their cultural traditions and . . . compel them to enter the mainstream of American life as farmers (owning their own land in 'severalty') and tradesmen. Then the pendulum swung back to the idea of cherishing the culture patterns of the various surviving groups; at the same time came proposals for 'termination'—that is, for bringing to an end the national government's paternalistic role in Indian affairs. The enthusiasm for termination died down in the late 1950s." (*The Making of Our America, Teacher's Guide*, page 36) An extremely complicated situation is the result.
6. It is permissible to discuss religions and beliefs, but it is perhaps best if students not try to reenact sacred ceremonies and customs. When using the false faces or kachinas in the classroom, for example, care should be taken not to allow students to regard them carelessly or trivially. This principle is applicable to any religion, not only those of native Americans. When in doubt, teachers might contact reputable scholars for guidance.
7. The cultures of American Indians have contributed substantially to American culture as a whole. Students should consider the crops, foods, drugs, medicines, place names, and agricultural techniques that originated with the Indians. Many highways and roads, for example, were originally native American trails. Traditions and examples of courage, dignity, endurance, and respect for nature continue to inspire young people, and the many ongoing traditions and ceremonies add to the variety in the culture of the United States.

Four general culture groups are identified in the framework for special focus since they exemplify how the settlements interacted with different environments: the cliff-dwellers and pueblo people of the desert Southwest; the Indians of the Pacific Northwest; the nomadic tribes of the Great Plains; and the woodland peoples east of the

Mississippi. In general, these cultural divisions are based on differences in the natural environment and in ways the groups adopted to their environments. These divisions are, however, somewhat simplistic, since "enclaves of different subsistence patterns were found inside larger culture areas. Whether a specific people belonged to a particular culture area would depend on their geographic location, but their language or religious customs or subsistence method might distinguish them from the majority of the people in the area." (*The Making of Our America, Teacher's Guide*, page 37)

It may be enough for fifth graders to understand that the Indian peoples in a given natural environment tended to develop cultures suited to that environment. Students can further be led to see that dozens of peoples (tribes), each with a distinct culture, existed within each culture group. Teachers may point out that native American studies can be based on other classifications, such as language group, family structure, political organization, or subsistence pattern, and that quite different perspectives will result from each approach.

Appendix I-2

Retrieval Chart for Native American Studies

Directions: Read a variety of books to find information on the following topics. Record the information in words and pictures.

Assigned topic

Physical characteristics of the land

Plants

Animals

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Appendix I-2 (Continued)

Directions: Read a variety of books to find information on the following topics. Record the information in words and pictures.

Food

Clothing

Tools and weapons

Shelter

Appendix I-2 (Continued)

Directions: Read a variety of books to find information on the following topics. Record the information in words and pictures.

Trade

Assigned topic

Beliefs regarding wealth and property

Government

Appendix I-2 (Continued)

Directions: Read a variety of books to find information on the following topics. Record the information in words and pictures.

Religious beliefs and practices

Family structure and responsibilities (men, women, children, elders)

Appendix I-2 (Continued)

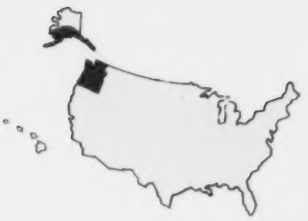
Directions: Read a variety of books to find information on the following topics. Record the information in words and pictures.

Festivals and ceremonies

Assigned topic

Arts and crafts

Appendix I-3



Geographical Scenarios

Pacific Northwest

Imagine yourself living in a place with the following resources and features:

- average temperatures: high 80° F. (26.7° C); low 45° F. (7.2° C)
- cacti
- chaparral
- coastline
- coyotes
- desert
- fertile soil
- mountain lions
- mountains
- oil (tar)
- quail
- seasonal rainfall
- shellfish
- snakes
- streams

The resources and features listed above are the basis for the following items:

- clothing
- food
- items for trade
- shelter
- tools
- weapons

Which resources would you use to supply each of the items listed?

What kind of work would be necessary to produce the items?

What kinds of decorations or designs might be used on some of the items?

How would you spend your free time in the Pacific Northwest?

In what kinds of celebrations, festivals, songs, or dances might you participate in the Pacific Northwest?

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Desert Southwest

Imagine yourself living in a place with the following resources and features:

- average temperatures: high 90° F. (32.2° C); low 51° F. (27.2° C)
- bears
- cactus
- copper
- deer
- desert
- doves
- elk
- forest
- grouse
- lizards
- little rain
- mountains
- mountain sheep
- pronghorn antelope
- quail
- rivers
- snakes
- trout
- various wild cats

The resources and features listed above are the basis for the following items:

- clothing
- food
- items for trade
- shelter
- tools
- weapons

Which resources would you use to supply each of the items listed?

What kind of work would be necessary to produce the items?

What kinds of decorations or designs might be used on some of the items?

How would you spend your free time in the Desert Southwest?

In what kinds of celebrations, festivals, songs, or dances might you participate in the Desert Southwest?

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Great Plains

Imagine yourself living in a place with the following resources and features:

- beavers
- berries
- coal
- coyotes
- deer
- ducks
- fertile soil
- fish
- flat plains
- flowers
- grass
- lakes
- mild summers—average temperature 69° F. (20.6° C)
- oil
- partridges
- pheasants
- prairie dogs
- pronghorn antelope
- rabbits
- raccoons
- rain from April through September
- rivers
- rolling hills
- severe winters—average temperature 3° F. (−16° C); average snowfall 32 inches (81.3 cm) per year

The resources and features listed above are the basis for the following items:

- clothing
- food
- items for trade
- shelter
- tools
- weapons

Which resources would you use to supply each of the items listed?

What kind of work would be necessary to produce the items?

What kinds of decorations or designs might be used on some of the items?

How would you spend your free time in the Great Plains?

In what kinds of celebrations, festivals, songs, or dances might you participate in the Great Plains?

Eastern Woodlands

Imagine yourself living in a place with the following resources and features:

average temperatures: high 70° F. (21.1° C); low 20° F. (–6.7° C)
deer
ducks
fertile soil
fish
forests
four seasons
foxes
geese
grouse
iron
lakes
mountains
partridges
pheasants
rabbits
rain
rivers
river valleys
salt
snow
squirrels
wild flowers

The resources and features listed above are the basis for the following items:

clothing
food
items for trade
shelter
tools
weapons

Which resources would you use to supply each of the items listed?

What kind of work would be necessary to produce the items?

What kinds of decorations or designs might be used on some of the items?

How would you spend your free time in the Eastern Woodlands?

In what kinds of celebrations, festivals, songs, or dances might you participate in the Eastern Woodlands?

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Unit II

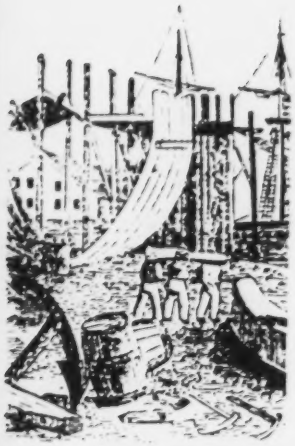
Age of Exploration

(See pages 50 and 51 of the *History–Social Science Framework.*)

The topics listed below are considered essential for a study of the European explorers who sought trade routes, economic gain, adventure, national glory, and "the greater glory of God." Teachers are encouraged to use the list of resources that follows to develop these topics, using units I, III, IV, V, and VII as models.

Topics in Unit II:	Suggested Time:
■ European explorers • Motivation • Trade routes • Technological developments • When new and old worlds meet: European interaction with native Americans	15 class periods
■ Consequences of exploration, including settlement and political geography	5 class periods
	Suggested Time for the Entire Unit:
	4 weeks (20 class periods)

Resources for the Unit



The Age of Exploration. Milliken. Part of Milliken's *History of Man Series*, this teacher's resource includes 12 transparencies dealing with Marco Polo, Christopher Columbus, Giovanni da Verrazano, Ferdinand Magellan, Sir Francis Drake, and others and should be used discriminately. A teacher's guide is included, along with quizzes, games, duplicating masters, and review materials. The materials are generally available from social studies supply houses.

Blackwood, Alan. *Ferdinand Magellan*. New York: Franklin Watts, Inc., 1986. One of the *Great Lives* series, this book features an informative account of Magellan's fateful journey. Some fifth grade readers may prefer Katherine Wilkie's *Ferdinand Magellan: Noble Captain* (Boston: Houghton Mifflin Co., 1963), which is available in paperback.

Brownlee, Walter D. *The First Ships Around the World*. Minneapolis: Lerner Publications Co., 1977. This slim, illustrated history is perhaps best excerpted by teachers for classroom use rather than independent reading by students. The narrative contains information that is pertinent to this unit, but the language and format seem directed toward more mature students.

Cartier, Jacques. *A Shorte and Briefe Narration of the Two Navigations to Newe Fraunce*. Norwood, N.J.: Walter J. Johnson, Inc., 1975. This is a reprint of the 1580 original. This teacher's resource offers unusual primary source material for the study of Cartier's exploration. Students enjoy hearing or reading excerpts from the navigator's own account, but the book is not intended for independent use by students.

Columbus. *Greenhaven World History Program: The History Makers* series was originally published by George Harrap Publishers of London. The various booklets present contrasting views of world figures. The booklets are inexpensive and in paperback format, and they are available through social studies supply houses. The materials are intended for use in higher grades, so teachers will need to adapt the contents for use at the fifth grade level.

Explorer World Atlas. Chicago: Rand McNally and Co., 1990. This full-color atlas details voyages, navigational equipment, and major events in various expeditions.

Coordination with State-Adopted Textbook

Pages 102–125 of *America Will Be* relate to this unit of study.

Goodnough, David. *John Cabot and Son.* Mahwah, N.J.: Troll Associates, 1979. Copies of this short paperback storybook, when used with others in Troll's *Adventures in Discovery* series, are suitable for group reading and for research materials for student reports. Sir Francis Drake, Henry Hudson, Vasco da Gama, Ferdinand Magellan, and Eric the Red are among the explorers depicted in this series.

Great Explorers. Edited by Joyce Grosseck and Elizabeth Atwood. Tyler, Tex.: Gateway Press, 1988. Artwork and maps add to the narratives about explorers from the Vikings to Astronaut Neil Armstrong. Chapters are devoted to Prince Henry the Navigator, Christopher Columbus, Vasco da Gama, Ferdinand Magellan, Jacques Cartier, Hernando de Soto, Henry Hudson, and others.

Handbook of North American Indians Series. Edited by William C. Sturtevant and Warren L. D'Azevedo. Washington, D.C.: Smithsonian Books, 1986. This multivolume reference work synthesizes all known data on North American Indian groups and is recommended for teachers' use. Although the series is still under development, some volumes are available. University and public libraries are the most likely sources for these volumes. Additional works listed among the resources for Unit I also contain pertinent information.

Hargrove, Jim. *Ferdinand Magellan.* Chicago: Children's Press, 1990. This is an easily read biography for fifth graders. The publisher's *World's Great Explorer Series* includes other titles worth considering.

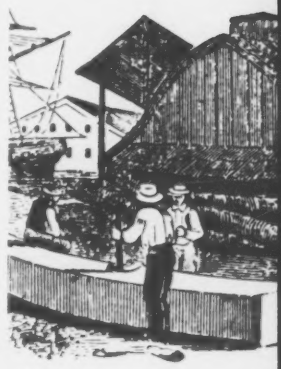
Lomask, Milton. *Great Lives: Exploration.* New York: Macmillan Publishing Co., Inc., 1988. Although this book is intended for older readers, its storylike presentation lends itself to oral reading. Each chapter is devoted to a different explorer, and Lomask makes use of some recent scholarship.

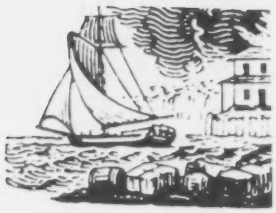
McCall, Edith. *Explorers in a New World.* Chicago: Children's Press, 1980. This book includes stories of explorers from Christopher Columbus to John Fremont.

Matthews, Rupert. *The Voyage of Columbus.* Neshkoro, Wis.: Bookwrights, 1989. The engaging and colorful format is a strong suit in fifth graders' perceptions of this volume. Illustrations, including cameo portraits of Hernando Cortes, Francisco Pizarro, and Sir Francis Drake, are of particular interest.

Morison, Samuel Elliot. *The European Discovery of America,* Vols. 1 and 2. New York: Oxford University Press, Inc., 1971, 1974. This work is a teacher's resource and is not intended for reading by fifth grade students. It is an excellent source for primary documents. The two volumes deal with both northern and southern explorations.

Rutland, Jonathan. *See Inside a Galleon.* New York: Franklin Watts, Inc., 1986. A pictorial history of life in a galleon, this book has real appeal for students. The cutaway diagrams and explanatory material are popular with this age group.





Ryan, Peter. *Explorers and Mapmakers*. New York: Lodestar Books, 1989. Through this book students can better understand how explorers and cartograhers pieced together a map of the world. This is a helpful resource for both teachers and students that encapsulates centuries of historical records. The chapters are brief, and the illustrations are engaging.

Stein, R. Conrad. *The Story of Marquette and Jolliet*. Chicago: Children's Press, 1981. The French explorers are presented in one of the few biographies on them that are now available for juvenile readers. All basic information is given in a way that makes it readable for most fifth graders.

Stone, Melissa. *Risking It All*. Austin, Tex.: Steck-Vaughn Co., 1989. One of the publisher's *Moments in American History* series, the book offers two easily read biographical stories of Amerigo Vespucci and Henry Hudson. Other biograhical stories in this paperback are also usable in later fifth grade units.

Technology

As this document went to press, the resources listed below were available from most social studies supply houses.

Atocha: Quest for Treasure. Washington, D.C.: National Geographic Society, 1986. This title from the *National Geographiic Video Series* is available on both VHS videocassette and laser disk. It tells the story of one of the great treasure hunts of modern times, the recovery of the sunken Spanish galleon *Atocha* off the coast of Florida. Gold, silver, and emeralds were aboard the ship when it sank in 1622. Originally a television special, the program is 60 minutes in length and may be shown in parts.

Explorers of North America. Focus Media. Consisting of an Apple diskette, a backup diskette, and a guide, this software program allows students to study routes of various explorers and realize the geographical patterns of territorial power. Hernando de Soto, Samuel de Champlain, Sieur de La Salle, and Juan Ponce de Leon are among the explorers examined.

Geography Searchbook. New York: McGraw-Hill Publishing Co., n.d. This interactive computer software comes with a teaching guide by Thomas F. Snyder. Written originally as an inquiry tool for seventh graders, it can be adapted for fifth grade students as well. Users can sail one or more ships at a time to a city of gold, but they will have to watch out for pirates. This material is recommended for use as an extended activity.

Wesley, John. *Discovery 2*. Santee: Interact, 1982. P.O. Box 997-S89, Lakeside, CA 92040. Students get involved in a simulation that requires them to land on the Eastern seaboard and become seventeenth century colonists. Suitable for use in grades five through eight, the material also may be useful in Unit III.

Unit III

Settling the Colonies

(See pages 51 and 52 of the *History–Social Science Framework.*)

Topics in Unit III:	Suggested Time:
■ A Survey of French, Portuguese, and Spanish Colonization	3 class periods
■ The Virginia Settlement • Native Americans and early settlers • The Jamestown economy • The coming of slavery • The House of Burgesses	12 class periods
■ Life in New England • Pilgrims' colonies and the Mayflower Compact • Puritans and "the city upon a hill"	9 class periods
■ The Middle Colonies • Havens for many groups • The importance of Pennsylvania • Geography and economic development	6 class periods
	Suggested Time for the Entire Unit: 6 weeks
Sample Topic:	**Suggested Time for the Topic:**
The Virginia Settlement: The Coming of Slavery (Land and Labor)	6 class periods

Significance of the Topic

This topic is fundamental to a theme that is developed throughout the three courses of U.S. history in grades five, eight, and eleven: slavery and its effects and consequences. Slavery should be introduced as the first fateful step in a tragic struggle, one that has been central in our history.

As this topic is presented, students may reflect on the long-term consequences of human choice. In this case, a quick choice, rationalized as "efficient," answered an immediate need for labor but had enormous consequences for that generation of Americans and all succeeding generations.

The topic is also important for later comparison-and-contrast studies of the geographies, economies, social structures, and cultures of the three major colonial areas.

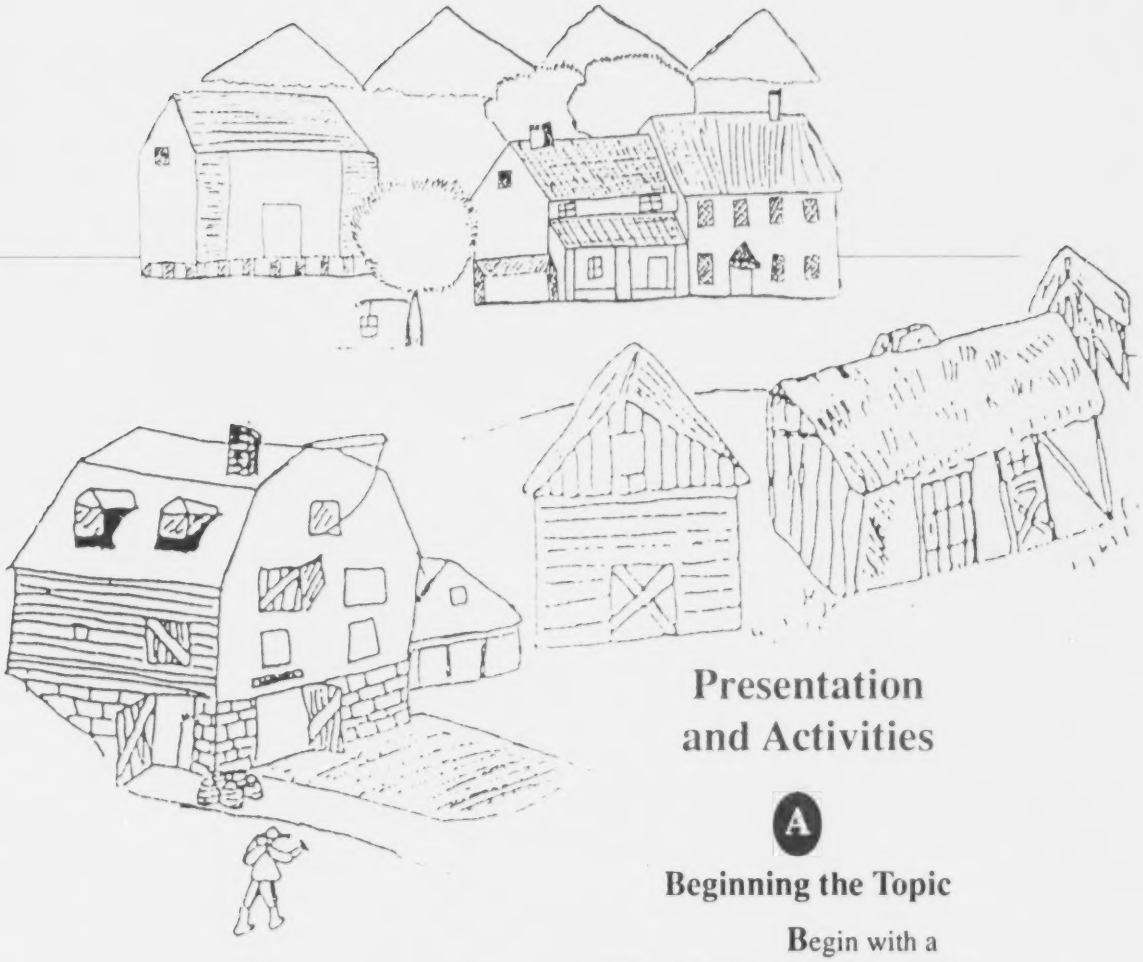
The influence of geography on economics and, therefore, social life is striking. Climate favored cash-crop plantation farming in the South, creating a demand for cheap, easily organized labor. However, since there were interesting geographical differences in the South, students will realize that slavery was not the only possible system to adopt. Geography influenced, but did not determine, how things happened.

Graphic descriptions of slave ships will leave students with memorable impressions of the human suffering involved in the slave trade and with historical empathy for the victims. At the same time, the founding of the

Coordination with State-Adopted Textbook

Chapters 6 through 9 (pages 126–231) of *America Will Be*, Houghton Mifflin, 1991, relate directly to this course model. Pages 132–135 and 154–173 deal directly with the southern colonies; pages 138–142 and 178–205, the New England colonies; and pages 143–149 and 206–229, the middle colonies. It is suggested that Chapter 6 be studied first to establish time and place and to provide an overall view of colonial settlement. Teachers may then select questions and strategies from this model to accompany or extend Chapter 7, which is an in-depth study of the southern colonies. Chapters 8 and 9 provide more complete coverage of each colonial region.

Chapter 16 offers a penetrating study of plantation life and the conditions and culture of slaves. Though the time period of the chapter (1789 to 1850) lends itself to Unit VI, teachers may refer to selected passages for fuller treatment of Unit III topics.



House of Burgesses introduces the concept of self-government and its implications for social equality and democratic participation. Students may reflect on the cruel paradox this juxtaposition reveals, but they will also see the ultimate triumph of the ideal of democracy over slavery and the long, as yet unfinished, struggle to put the ideal into daily practice.

Through this topic, students can examine all three colonial areas and study the impact of slavery on the colonies as a whole. Thus, the unit effectively melds geographical, economic, ethical, civic, sociopolitical, and cultural literacy strands.

Presentation and Activities

A

Beginning the Topic

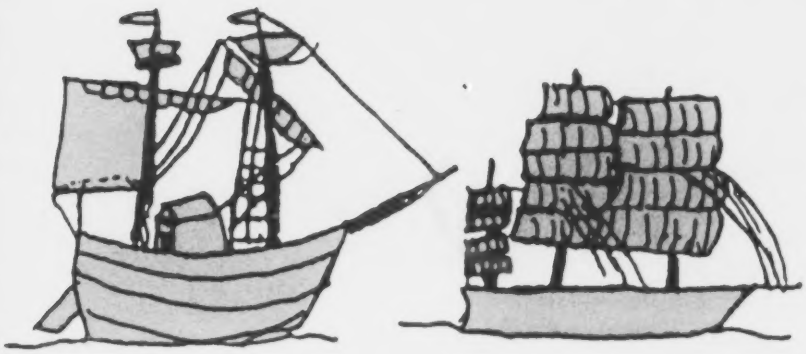
Begin with a graphic description of the dramatic, terrible moments of the ocean passage on a slave ship, using readings from *Africa Remembered: Narratives by West Africans from the Era of the Slave Trade* (see "Resources for the Sample Topic") or from a historical novel, such as *The Slave Dancer*. How could such experiences come to be? Why would certain people choose to inflict such treatment on others? What were the motives, forces, and causes behind the slave trade? Through these discussions, students enter an exploration that will continue through the rest of their schooling and the rest of their lives.

Using an outline map of the world, trace the route of the slaves' voyage

from Africa to the United States. After students locate the west coast of Africa on a large world map, discuss the following questions:

- What kind of land and culture did slaves come from? (*America Will Be*, pages 170–171, relates to this discussion.)
- Why do you think slave traders captured more Africans in that part of the continent than any other?
- Imagine being traded into slavery, leaving your family, and being set on a ship bound for an unknown land. Describe your feelings, thoughts, and fears as you are sold into slavery.
- What conditions on the ship made the voyage terrible for Africans?

Teachers can help students to visualize the crowded conditions slaves were expected to endure on a slave ship by outlining on the floor or ground the narrow space allotted each person. This may also be a good time to examine pictures or prints of caravels, clippers, and schooners, three types of ships used in the slave trade.



B

Going Through the Topic

The following ideas are intended to be selected, adapted, and coordinated with textbook readings and related activities:

Discuss the ways in which geographical factors influenced settlement and determined the economies of the various Atlantic Coast colonies, including the major cash crops developed in the southern colonies. How did climate and location determine supply and demand?

Students need to gain some general perspective on the history of slavery and its long-debated controversy. Lawyers in ancient Rome, for example, were convinced that slavery violated natural law, yet they could neither convince their nation to eliminate it nor effect the republican processes to do so. By drawing from such sources as Milton Meltzer's *All Times, All Peoples*, teachers can provide background information to help students better understand how slavery was so easily rationalized in the colonies. An

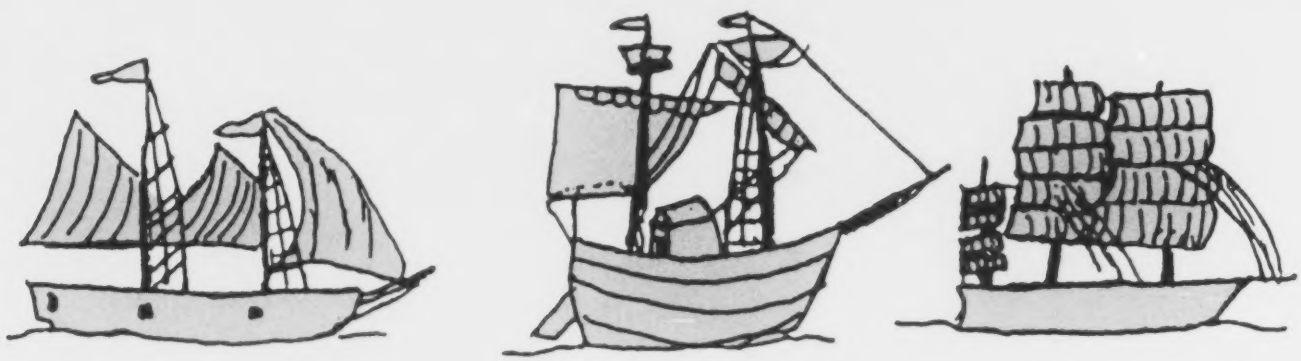
accompanying time line sketched and labeled on the chalkboard may serve as a visual aid.

List the similarities and differences between slaves and indentured servants. What advantages and disadvantages did each group have? What practices made colonial slavery particularly bad?

Discuss the geographical reasons for trade that linked Africa with the West Indies, Britain, the Atlantic colonies, and Europe. Students can draw maps of the "triangular trade" routes, using color codes and labels to depict travel patterns and cargo.

Triangular trade had many variations. "In one of the patterns, sugar and molasses were purchased in the West Indies, then taken to New England to be converted into rum. The rum was shipped to Africa where it was exchanged for slaves who were in turn carried to the West Indies and the southern colonies where they were sold. In another variation, foodstuffs from the New England and the middle colonies were transported to the southern colonies and sold. Then the same ships were loaded with tobacco to be carried to England, where finished goods were picked up and taken back to New England. In a third pattern codfish caught off the new England coast were shipped to the Catholic countries of southern Europe. There the ships were loaded with dried fruit and wine to be taken to England and exchanged for finished goods." (*The American Adventure,* Volume I, page A-147, Educational Research Council of America, Allyn and Bacon, 1975.)

Records reveal that, although many owners were cruel to their slaves, some tried to treat them well. Would kindly treatment make slavery fair? Why or why not? Did slavery harm nonslaves? How or how not? These questions can be the basis for a short in-class writing assignment.



Later in the unit, when students study the House of Burgesses and representative government, they will learn that slaves were not represented in the House when it passed a law enslaving them forever. How did this action violate democratic ideals?

C

Culminating the Topic

The reading of a well-researched historical novel based on this period will allow students to extend learnings and strengthen their historical empathy. Since students now bring to the novel a broader historical background, they will acquire a stronger impression of events and culture.

STORMY SEAS FOR A SLAVE SHIP

Two historical novels sometimes read in fifth grade are Emma Gelders Sterne's *The Slave Ship* and Paula Fox's *The Slave Dancer*. Although these books are set in a different time period (ca. 1840), using them in this unit has the advantage of strengthening students' understanding of how the slave trade persisted for over two centuries. Both books also introduce political and social changes to come.

In the interest of time, it is best if the reading is correlated with English–language arts lessons. Also, teachers should use a variety of strategies in teaching these novels: reading aloud, allowing small- and whole-group reading and discussion, scheduling sustained silent reading, having students create sketch books, and assigning independent reading as a part of homework. In this way, many chapters may be covered in a comparatively short time.

As students are reading the novel, they should study primary source material to see how historical conditions are reflected in the story and whether details are accurately reflected. *Africa Remembered* and the works of Theophilus Conneau and Milton Meltzer (see the resource list) are useful for this purpose, as are art prints. Works such as *Old Kentucky Home* by Eastman Johnson, *The Residence of David Twining* by Edward Hicks, or

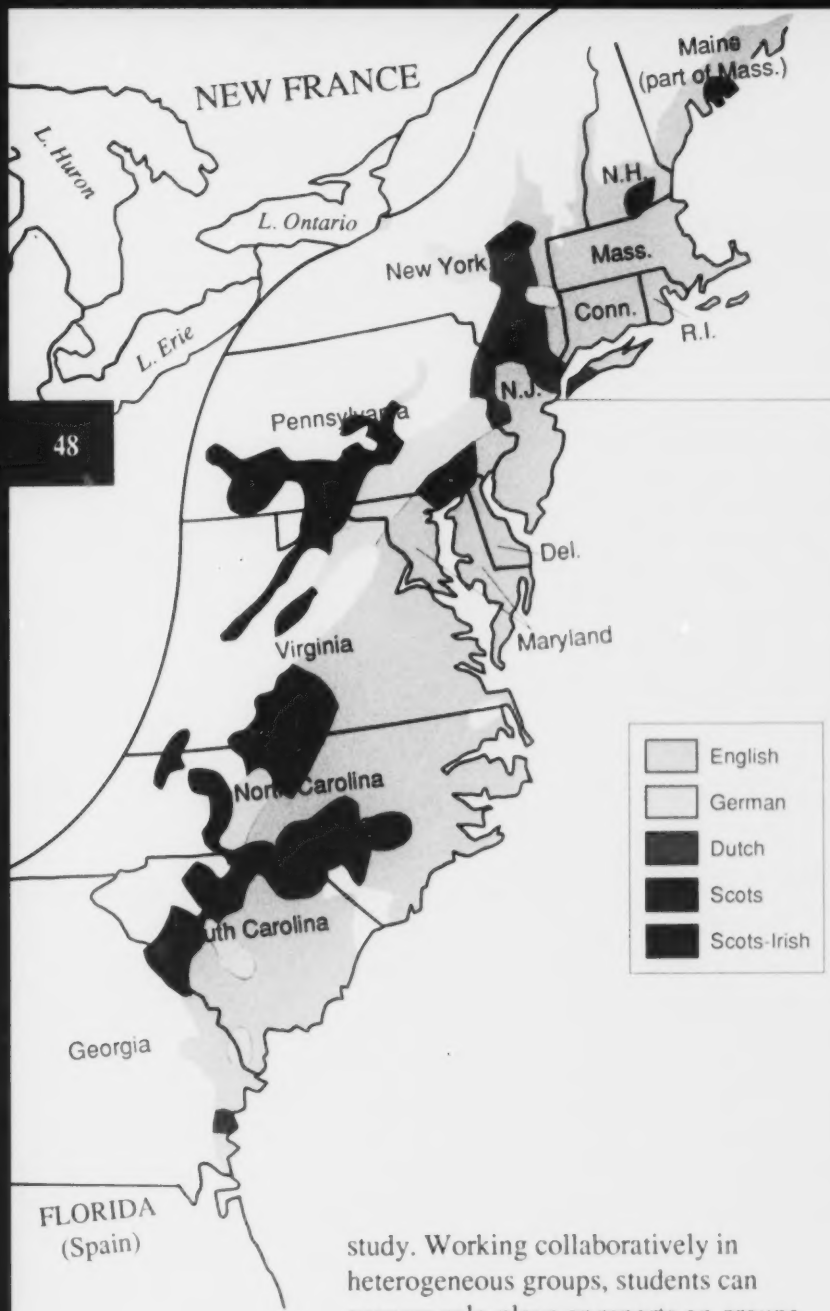
engravings of the times can be used to establish or confirm historical detail.

Students can also benefit from keeping a "learning log," a record of their personal responses to what they discover as they read. Such a journal is divided into two columns, one for note taking, the other for note making. The first column is for traditional notes: direct quotations of interest, vocabulary words, notes from discussions, sketches, and questions that occur to the student. In the second column, the students record subjective responses, conclusions, and discoveries related to the notes recorded in the first column. This journal is kept daily, and students regularly review previous days' notes, illustrations, and comments.

This practice has value for students at all ability levels. Limited-English-proficient students may take notes in either English or their first language. Since a learning log may be new to fifth graders, teachers should model a page on the chalkboard or photocopy actual pages from a personal journal. Later, students should write papers, based on their learning logs, that reflect what they have learned in reading the novel. These papers should go into students' assessment portfolios.

For more information on learning logs and other classroom-tested writing activities, see *Practical Ideas for Teaching Writing as a Process* (Sacramento: California Department of Education, 1987). Additional information on portfolios is included in *A Sampler of Mathematics Assessment* (1991), also published by the Department.

The recurrent themes that emerge from stories about the past are often relevant and interesting to today's students. As they study the settlement of colonies by various groups, students can trace the groups' geographical origins and research their ways of life. Maps, videotapes, stories, films, or illustrations may be used to support the



study. Working collaboratively in heterogeneous groups, students can prepare role-plays or reports on groups they selected. This activity can be especially appropriate to the study of the middle colonies, which included such groups as the Catholics, Dutch, Jews, Quakers, Scots, and Swedes. Students who want to share personal stories of their family's immigration, recent or long ago, should be encouraged to do so. Such a discussion will reveal how their personal experiences differ from or are similar to those of the colonists and will give recently immigrated students a sense of shared experience with immigrants of the past.

The study of a historical novel effectively concludes the topic of the Virginia settlement and serves as a bridge to the study of the New England and middle colonies. After students learn of the contrasting geographical, economic, social, and cultural characteristics of the other two clusters of colonies, they may discuss how a novel depicting life in New England or the middle colonies would have to differ from one depicting Virginia or another southern colony.

The reading of a novel may be delayed until students have studied all three colonial regions. Then, working in groups, students can study various assigned novels and biographies concurrently, giving oral and written reports on their reading. In addition to the resources listed in this course model, *Literature for History–Social Science, Kindergarten Through Grade Eight* (Sacramento: California Department of Edcuation, 1991), contains several possibilities for such an approach.

Students can consider the question, Why is freedom important?

The discussion can take the form of a "grand conversation," with the teacher

or an aide recording students' ideas throughout the discussion and then sharing the responses at the end. Thought can be generated through such questions as:

- What privileges do free peoples have?
- What responsibilities?
- If people are free, does that mean their lives are easy?
- If freedom is important, why do we have laws against murder, drunk driving, and certain drugs?
- In what way is slavery a contradiction of democratic ideals?

Teachers should link the past to the present by sharing twentieth-century examples of slavery. The Meltzer book cited earlier is helpful here. For their own background reading, teachers may want to read Alexander Solzhenitsyn's *One Day in the Life of Ivan Denisovitch,* which depicts slavery in twentieth century Soviet Russia.

Correlated Activities

One estimate of the slave population in 1790 was 697,624. By 1800, there were an estimated 893,602 slaves in the United States. Compute the increase in the number of slaves over this ten-year period. Have students develop graphs depicting estimates of slave population growth and migration throughout the colonies from, say, 1650 to 1750.

Have small groups of students draw or paint a series of scenes depicting the founding and settlement of Jamestown. Students should decide on an artistic style for the project. For example, a decorative approach is evident in Edward Hicks's 1830 painting *Peaceable Kingdom,* shown on this page; this painting has a distinct foreground, middle ground, and background. In contrast, *Mrs. Elizabeth Freake and Baby Mary,* in the limner style, seems flat, with no depiction of mass or volume. The earliest American painters were, in fact, first called limners, from the word *limn,* meaning to draw. Limners worked from the 1660s to about 1700, traveling from town to

town earning meager livings by painting portraits and trade signs and by staining furniture. They mixed their own paint and made their own brushes and canvases. Few of their works were signed.

The students' series should depict scenes from the founding of the Virginia Company in 1606 through Jamestown's election of two representatives to the House of Burgesses in 1619. Students decide which events will be depicted and which groups will create each picture. Each scene should include a title and, when possible, a date, so that the completed scenes can be hung in chronological order.

With the passage of years, slaves developed songs of special significance, usually termed *spirituals*. These spirituals were a form of religious expression and, in some cases, embodied parallels to the slaves' hardships and their efforts to escape. By discussing the backgrounds or meanings of such songs as "Get on Board, Li'l Children," "Nobody Knows the Trouble I've Seen," "Swing Low, Sweet Chariot," and "Amazing Grace," students develop greater understanding and empathy for the people and circumstances the songs describe. A knowledge of these songs is basic to students' cultural literacy. They are easily found in song collections such as Leon and Lynn Dallin's *Heritage Songster*. Ashley Bryan's *Walk Together Children* provides an informative introduction to many songs of the period.

Create a colonial newspaper that could have been written during the African slave trade. Designate sections

of the newspaper for political news, editorials, weather reports, recipes, want ads, and so forth. The newspaper should convey life as it was lived by different people of the time.

Students should read biographies about colonial persons in whom they are interested. Ask students to consult additional references, such as encyclopedias, and write biographies of colonial figures, emphasizing what they think are the highlights of their lives. Then, students can give oral reports, using props or dress of the period, if they like, to enhance their stories.

Resources for the Sample Topic

The following are examples selected from among many worthwhile sources and materials. Double asterisks (**) indicate books that are essential for full development of the unit; single asterisks (*) indicate works that are deemed important for successful coverage of the unit.

****Africa Remembered: Narratives by West Africans from the Era of the Slave Trade*. Edited by Philip D. Curtin. Madison: University of Wisconsin Press, 1967. This book is currently available in hardback and softback editions.

*Alderman, Clifford L. *The Story of the Thirteen Colonies*. Illustrated by Edward Everett Fisher. New York: Random House, Inc., 1966. Alderman traces the history of the 13 colonies to their gradual unification in the mid-1700s. This book is recommended as a teacher's resource or as a research tool for more advanced students in grade eight.

**America's Children: Voices from the Past*. Edited by Matthew T. Downey. The Curriculum Works, Box 2260, Danville, CA 94526, 1986. Appropriate for use in several units, this primary source collection offers authentic accounts by youngsters from several periods of U.S. history. A section is devoted to slaves' narratives.

*Anderson, Joan. *A Williamsburg Household*. New York: Clarion Books, 1988. This book of photographs focuses on events in the house of a white family and its slaves in colonial Williamsburg.

As It Was in Colonial America. Hawthorne, N.J.: January Productions, n.d. Location photography, dramatic reenactments, and full-color drawings describe four early settlements of colonial America. The program gives students an authentic picture of how the colonists lived, worked, played, and governed themselves in Jamestown, Plymouth, Williamsburg, and a Dutch manor. The program is available in VHS videotape and in filmstrip and audiocassette format from social studies supply houses.

**Benezet, Anthony. *Views of American Slavery, Taken a Century Ago* (reprint of 1858 edition). Salem, N.H.: Ayer Co.

Pubs., Inc., 1969. This source contains observations on the enslavement, importation, and purchase of Africans in 1760.

Bennett, Lerone, Jr. *Before the Mayflower: A History of Black America*. New York: Penguin Books, 1984. Available in paperback, this history is recommended as background material for teachers. The extensive time line includes important events and achievements.

*Borland, Kathryn Kilby, and Helen Ross Speicher. *Phyllis Wheatley: Young Colonial Poet*. New York: Bobbs-Merrill, 1968. This biography, easily read by fifth graders, tells of the young black slave who became one of the first poets of a new nation. It is available in paperback.

Colonial America. Chicago:Westport Media, n.d. This program depicts the hardships suffered by the great variety of people who were known collectively as "the colonists." It traces the development of slavery and follows the splinter groups that formed new colonies. An overview of the life and economy of the period is included. The program is available in VHS videotape and in filmstrip and audiocassette format from social studies supply houses.

**Conneau, Theophilus. *A Slaver's Log Book, Or, 20 Years' Residence in Africa*. New York: Avon Books, 1982. This book presents the journal entries, memoranda, and conversations of a slave ship's captain. It is available in paperback.

Drotning, Philip T. *A Guide to Negro History in America*. New York: Doubleday and Co., Inc., 1968. Drotning's work provides information on early black settlers by examining black history state by state. Though out of print, it is available from many public libraries.

Farber, Norma. *Mercy Short: A Winter Journal, North Boston, 1692-93*. New York: E. P. Dutton, 1982. In diary form and based on an actual account, this story tells of a seventeen-year-old indentured servant who describes the murder of her family, her captivity, and her ransom by the church of Cotton Mather. Intended for mature readers, the book is perhaps best used as background material for teachers.

*Fox, Paula. *The Slave Dancer*. New York: Bradbury Press, 1973. A taut piece of historical fiction, this novel includes many suspenseful episodes and horrifying depictions. The narrative is told in the first person. A paperback version is available.

**Franklin, John Hope. *From Slavery to Freedom: A History of Negro Americans*. New York: Alfred A. Knopf, Inc., 1979. This history of black Americans was written by a scholar who has been called "the dean of African-American historians." It is recommended as background material for teachers.

Madison, Arnold. *How the Colonists Lived*. New York: David McKay Co., Inc., 1980. Text and drawings in this book depict many facets of colonial life,

including the struggle for survival; unexpected dangers; how the colonists obtained food and clothing; and descriptions of their homes, villages, furniture, tools, weapons, utensils, and modes of travel.

*Meltzer, Milton. *The Black Americans: A History in Their Own Words, 1619–1983*. New York: Harper and Row Junior Books Group, 1987. This primary source collection encompasses many years. Teachers may select pertinent excerpts to use throughout the course. See also **All Times, All Peoples: A World History of Slavery* by the same author (New York: Harper and Row Junior Books Group, 1980).

O'Dell, Scott. *The Serpent Never Sleeps: A Novel of Jamestown and Pocahontas*. Boston: Houghton Mifflin Co., 1987. This novel transports the reader from lavish seventeenth-century English castles across the Atlantic Ocean to a shipwreck off Bermuda and finally to struggling early settlements at Jamestown.

Slavery: Its Origin and Legacy. Edited by John B. Duff and Larry A. Greene. Arlington Heights, Ill.: Harlan Davidson, Inc., 1975. This work is suggested as a background reference for teachers.

*Sterne, Emma G. *The Slave Ship*. New York: Scholastic, Inc., 1988 (originally titled *The Long Black Schooner*). Kidnapped from their homes in West Africa and held in chains aboard a ship, slaves find themselves in the middle of a strange ocean miles from home. A young slave cuts his chain and frees the others; courage and circumstance bring them home. The novel is easily read by most fifth graders and is available in paperback.

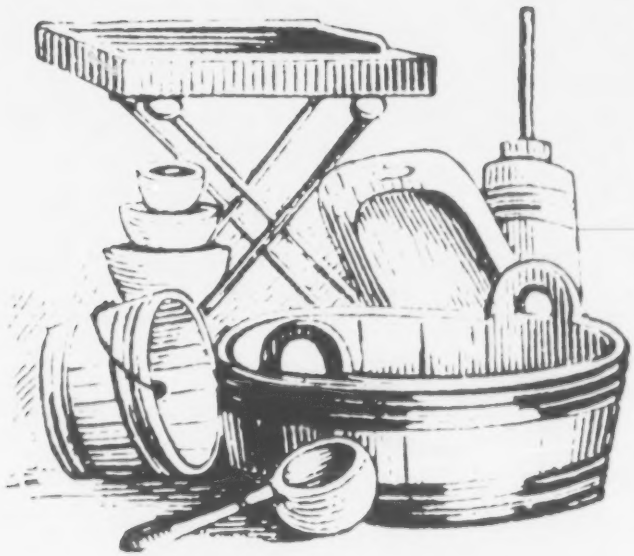
Resources for Other Topics

General

Conversations with Great Americans: A Young America. Apple software. Procurable from such vendors as Society for Visual Education, Department VS, 1345 Diversey Parkway, Chicago, IL 60614-1299. This computer lab packet allows students to "converse" with Christopher Columbus, Anne Hutchinson, and Jonathan Edwards. The segment on George Washington can be used in Unit V.

Hargrove, Julia. *The Primary Source*. Logan, Iowa: Perfection Form, 1987. Although the emphasis is on work sheets and answer keys, this series contains useful material. Multiple volumes deal with different periods in American history. This teacher's resource should be used selectively and discriminately.

Knight, James. *Adventures in Colonial America*. Mahwah, N.J.: Troll Associates, 1982. This set of paperbacks is easily read. Multiple copies of selected titles, such as *Jamestown* and *New World Adventure*, can be used for cooperative assignments to be done in the classroom.



McGovern, Ann. *If You Lived in Colonial Times*. New York: Scholastic, Inc., 1969. This informative and "student-friendly" book offers an unusual approach to the study of life during the colonial period in the United States.

Madison, Arnold. *How the Colonists Lived*. New York: David McKay Co., Inc., 1980. The text and drawings in this book depict the lives of the colonists: their struggles for survival; unexpected dangers they faced; their efforts to obtain food and clothing; and their homes, villages, furniture, tools, weapons, utensils, and modes of travel.

Tunis, Edwin. *Colonial Living*. New York: Harper and Row Junior Books Group, 1976. Colonial era clothes, houses, and furniture are simply explained and vividly illustrated in this book, which provides a "how did it work" guide to seventeenth- and eighteenth-century America. See also *Tavern at the Ferry* (New York: Harper and Row Junior Books Group, 1973) by the same author.

Vaughan, Alden. *American Genesis: Captain John Smith and the Founding of Virginia*. Glenview, Ill.: Scott, Foresman and Co., 1975. Vaughan's work provides helpful background material for teachers.

Williams, Selma. *Demeter's Daughters: The Women Who Founded America, 1587–1787*. New York: Macmillan Publishing Co., Inc., 1976. The roles of women in the colonial period from presettlement times to the federal era are described in this book. Included in this teacher's resource are descriptions of such fields as agriculture, politics, journalism, and business.

The Virginia Settlement

Captain John Smith: A Select Edition of His Writings. Edited by Karen O. Kupperman. Chapel Hill: University of North Carolina Press, 1988. This book is useful as a source of background material for teachers. It is part of the *Institute of Early American History and Culture Series*.

Fritz, Jean. *The Double Life of Pocahontas*. New York: The Putnam Publishing Group, 1983. Fritz tells the story of the famous American Indian woman, emphasizing her relationship with Captain John Smith and the roles she played in two different cultures.

Latham, Jean Lee. *This Dear-Bought Land*. New York: Harper and Row Junior Books Group, 1957. Latham's story of Captain John Smith and the settlement of Jamestown is a durable favorite. It is perhaps best read aloud to students at this grade level.

Life in New England

Dubowski, Cathy East. *The Story of Squanto, First Friend of the Pilgrims*. New York: Dell Publishing Co., Inc.,

1990. This moving biography is neither difficult reading nor lengthy. A native American researcher for the Plimoth Plantation museum recommends this book as a "step toward revealing the importance of the native presence in New England history." (A helpful educational materials catalog is available from Plimoth Plantation, 508-746-1622.)

Hawthorne, Nathaniel. *True Stories from History and Biography*. Volume 6 of the *Centenary Edition of the Works of Nathaniel Hawthorne*. Columbus: Ohio State University Press, 1972. This book is a trove of worthwhile material, especially the "Grandfather's Chair" stories of Puritan New England. Recommended for reading aloud and as background material, it includes glimpses of the lives of Roger Williams, Anne Hutchinson, Ben Franklin, and others.

Homes in the Wilderness: A Pilgrim's Journal of Plymouth Plantation in 1620 by William Bradford and Others of the Mayflower Company. Edited by Margaret Wise Brown. Hamden, Conn.: Linnet Books, 1988. This is a simplified version of William Bradford's *Mourt's Relation* (Cambridge, Mass.: Applewood Books, 1986).

Loeper, John J. *Going to School in 1776*. New York: Macmillan Publishing Co., Inc., 1973. This book depicts later life in the colonies and is a good source of information for the school dramatization activity suggested in the *History–Social Science Framework* (page 52).

The Oxford Book of Children's Verse in America. Edited by Donald Hall. New York: Oxford University Press, Inc., 1985. Hall's collection includes excerpts from Wilberforce Eames's *The Bay Psalm Book* (New York: Burt Franklin Pub., 1978) and *The New England Primer* (Edited by Paul L. Ford. New York: Columbia University, Teachers College, Teachers College Press, 1962), both of which are usable at this grade level. Teachers of the fifth and eighth grades will discover that this material can complement other units as well.

The Middle Colonies

The American Reader: Words That Moved a Nation. Edited by Diane Ravitch. New York: Harper Collins, 1990. The *History–Social Science Framework* recommends that students read excerpts from Benjamin Franklin's writings, and Ravitch includes in her book good selections from *Poor Richard's Almanac*. The book also complements studies of the later colonial period in Virginia by including Chief Logan's lament.

Cousins, Margaret. *Ben Franklin of Old Philadelphia*. New York: Random House, Inc., 1963. Long a favorite with young readers, this book joins Ingri D'Aulaire and Edgar P. Parin's *Benjamin Franklin* (New York: Doubleday and Co., Inc., 1987) as a source book for fifth grade students who are interested in the Philadelphia patriot.

Dolson, Hildegarde. *William Penn*. New York: Random House, Inc., 1963. There is a need for new biographies of Penn; Dolson's is out of print. Teachers will need to rely on schools' libraries and on public libraries for other stories about this colonial statesman.

Franklin, Benjamin. *Poor Richard's Almanack*. White Plains, N.Y.: Peter Pauper Press, Inc., n.d. There are many editions of this remarkable collection of the wit and wisdom of Benjamin Franklin. This work is a delightful volume of brief, pithy sayings. See also *The Autobiography of Benjamin Franklin* in various paperback editions.

Ingersoll, Tom, and Jim Pearson. *William Penn's Peaceable Kingdom*. National Center for History in the Schools, 231 Moore Hall, University of California, 405 Hilgard Avenue, Los Angeles, CA 90024-1521. The center has available a number of valuable resources for teachers. This book is appropriate for a study of the Quakers' culture and ideals. The authors' use of primary sources is noteworthy. See also *Bacon's Rebellion* and *Early Jamestown*, which are also available from the center.

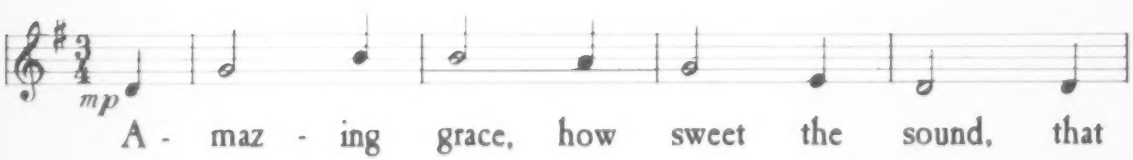
Olsen, Victoria. *The Dutch Americans*. New York: Chelsea House Publishers, 1988. This is one of several titles that would be useful for this unit from the publisher's *Peoples of North America* series; books on the English, Swedish, German, Irish, and Scottish also apply to this unit. Since the books are intended for older readers, teachers should use them for background information to be shared with the class.

Rip Van Winkle. Retold and illustrated by John Howe. Boston: Little, Brown and Co., 1988. Washington Irving's tale of the Catskills is given fine treatment in this work. Howe's version is probably easier for most fifth graders to follow; Irving's original version can be saved for use in the eighth grade. See also *The Legend of Sleepy Hollow*, retold by Robert San Souci (New York: Doubleday and Co., Inc., 1986).

Visual and Performing Arts Resources

*Bryan, Ashley. *Walk Together Children*. New York: Macmillan Publishing Co.,

Amazing



Inc., 1981. Bryan's introduction to this collection of spirituals is informative, setting this song genre in historical context. Twenty-four songs are illustrated with bold woodcuts by the author.

Children's Book and Music Center, 2500 Santa Monica Boulevard, Santa Monica, CA 90404. This is one of several firms that carry a selection of books, records, and audiocassettes on Afro-American culture, including folktales and songs.

Dallin, Leon, and Lynn Dallin. *Heritage Songster*. Dubuque, Iowa: William C. Brown, 1980. This compendium is a good, all-purpose source for folk music in the United States.

Holt Music, Grade 5. Fort Worth, Tex.: Holt, Rinehart and Winston, Inc., 1988. This school textbook contains the spiritual "Wade in the Water."

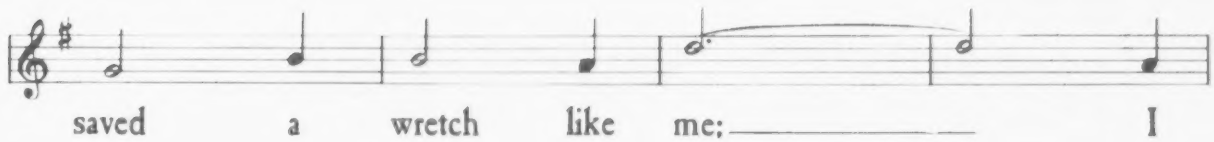
McNeil, Keith, and Rusty McNeil. *Colonial and Revolution Songs*. These audiocassettes provide two hours of music and history from Colonial America in the seventeenth and eighteenth centuries, the American Revolution, and the War of 1812. The songs are clearly rendered and tell the stories of real people and their backgrounds. In addition to their singing, the McNeils play a variety of instruments that are appropriate to the time periods. The tapes are available from social studies supply houses.

Music and You, Grade 5. New York: Macmillan Publishing Co., Inc., 1988. African-American songs, such as "Ezekiel Saw the Wheel," "Follow the Drinking Gourd," and "Go Tell It on the Mountain," are included in this book.

New York Graphic Society, Ltd., P.O. Box 1469, Greenwich, CT 06836. Large and small full-color study prints and posters, such as the following, are available from this source:

- J. G. Evans, *The Ship* St. Mary's *Entering Harbor at Mobile*
- R. B. Spencer, *Leaving Port*

Sandak, 70 Lincoln Street, Boston, MA 02111. A set of 40 slides of paintings of

Grace

the American colonial period are available from this source.

Scofield, Twilo. *An American Sampler*. Eugene, Oreg.: Cutthroat Press, 1981. The historical background of numerous well-known U.S. songs is provided in this collection.

Shorewood Fine Art Reproductions, Inc., 27 Glen Road, Sandy Hook, CT 06482. This source offers full-color reproductions, 22" × 28" (55.9 × 71.1 centimetres), mounted on cardboard or unmounted, laminated or unlaminated. Among the works available are the following:

- Anonymous, *Leaving the Manor*
- Anonymous, *Mississippi Home*
- Currier and Ives, *Clipper Ship* Comet
- Edward Hicks, *The Peaceable Kingdom*
- Horace Pippin, *The Domino Players*
- Robert Salmon, *The Ship* Favorite *Maneuvering Off Greenock*
- Henry Ossawa Tanner, *Banjo Lesson*

Tunis, Edwin. *The Colonial Craftsmen: The Beginnings of American Industry*. San Diego: Harcourt Brace Jovanovich, Inc., 1976. This teacher's resource describes the lives and works of American craftsmen before the Revolution in a period called the golden age of colonial craftsmanship. In colonial America, craftsmen made up the largest segment of the population after farmers. Included in this book are 18 illustrations of the works of cabinetmakers, silversmiths, and blacksmiths.

World of Music, Grade 5. Needham Heights, Mass.: Silver, Burdett and Ginn, Inc., 1990. "Amazing Grace" and "Ev'ry Time I Feel the Spirit" are among the songs included in this resource.

Unit IV

Settling the Trans-Appalachian West

(See page 53 of the *History–Social Science Framework.*)

Topics in Unit IV:

Suggested Time:

- **Across the Wilderness Road: English movements west of the Appalachian Mountains and the impact on American Indians** — 8–10 class periods
- The French and Indian War — 5–7 class periods

Suggested Time for the Entire Unit:

3 weeks

Sample Topic:

Across the Wilderness Road

Suggested Time for the Topic:

8–10 class periods

Significance of the Topic

The beginning of the westward migration of English colonists across the Wilderness Road may be used to introduce the unit because it relates to all of the major developments under the unit's title.

"Across the Wilderness Road" dramatizes the beginning of a young country's expansion westward to become a continental nation, a nation reaching "from sea to shining sea" under one common government. A study of this first phase of westward expansion should especially include segments on (1) the physical features of the land; (2) Daniel Boone, the trailblazer; (3) the encroachment of the settlers on Indian lands; and (4) cultural features of the new settlements.

Examine the physical features of the land to determine why the Wilderness Road was built through the Cumberland Gap and why the settlers established new homes where they did. An examination of the area's climate, terrain, and resources is important to the students' understanding of the interplay between geography and human choice.

In this saga of early westward expansion and the creation of a new frontier, Daniel Boone stands out as the first hero, one who later became legendary. Apart from being naturally interesting to students, the career of Daniel Boone illustrates how facts and myth are inextricably woven into our remembrance of heroes and heroines in history.

As the westward migration proceeded, settlers encroached on land of the Cherokee, Shawnee, and other tribes. Daniel Boone set out to find the most favorable route over the Appalachian Mountains, one wide enough for wagons to travel. When he discovered that the Indian trail through the Cumberland Gap was the most feasible route, the encroachment on Indian land began. Tired and distraught over the hardships they encountered on their move westward, the settlers eagerly

Coordination with State-Adopted Textbook

Chapter 10 of *America Will Be* complements this unit's segment on events leading up to the French and Indian War and the Seven Years' War, the wars themselves, and the results of the wars. Lessons 1 and 2 of Chapter 14 deal specifically with Daniel Boone, trans-Appalachian settlement, and everyday life.

established Boonesborough, also on Indian land. Thus continued the long conflict between settlers and American Indians—which should be presented from both points of view—from the settling of Jamestown to the twentieth century.

Realizing that there was no way back to their previous homes, the settlers reestablished their culture and handicrafts in their new settlements. The history of the family becomes vital once more, as do the special roles of women and children on the frontier. Students who are immigrants themselves may choose to share their experiences in reestablishing their culture and handicrafts in their new American homes.

Presentation and Activities

A

Beginning the Topic

Literature may be used for both reading aloud and independent reading to enhance the study of this topic. The illustrated *High in the Mountains,* by Ruth Yaffe Radin, might be selected or diaries such as *Westward into Kentucky: The Narrative of Daniel Trabue,* edited by Chester Raymond Young, which recreates climate and

terrain for students. Maps of the period are essential to show the migration paths of the settlers; maps can also be useful to establish a clear time line.

B

Going Through the Topic

In exploring the westward expansion and the quest for a new frontier, Daniel Boone stands out as the first hero. Questions that might be raised are (a) Why did Daniel Boone go west? and (b) Why did the settlers follow him? Biographies such as *Daniel Boone and the Wilderness Road,* by Catherine E. Chambers, and *The Story of Daniel Boone,* by William Cunningham, can be used both to stimulate students' interest and present historical information. Primary source documents such as "Sheltowee the Slippery, The Captivity of Daniel Boone," retold in *Captured by Indians,* by Howard H. Peckham, fosters an appreciation of the Indians' system of justice; "The Big Seige at Boonesborough," from *Westward into Kentucky,* illustrates some hardships endured by the settlers.

A diary account in John Filson's article "Colonel Daniel Boone," from

The Magazine of History, depicts some of the many encounters the settlers had with the Shawnee and the Cherokee. It also describes the purchase of 20 million acres between the Kentucky and the Cumberland rivers. It is interesting for students to discover the meaning of Dragging Canoe's statement at the closing of the sale: "Brother, we have given you a fine land, but I believe you will have much trouble in settling it." Another helpful resource is "Daniel Boone: First Hero of the Frontier" in *National Geographic,* December, 1985.

Once Daniel Boone and the settlers have been established in their new settlement, with more open space and rich farmland, readings from *Little House in the Big Woods,* by Laura Ingalls Wilder, or *Pioneer Children of Appalachia,* by Joan Anderson, can be used to illustrate family life in the wilderness. Reasons for remaining in Boonesborough also should be discussed, including the fact that many of the settlers could not return to their previous homes because they had sold everything they owned to move westward. Legends of Daniel Boone and young Davy Crockett, songs such as "The Cumberland Gap," "The Riddle Song" ("I Gave My Love a Cherry"), and "Yankee Doodle," as well as handicrafts such as quilting, were adapted to the new frontier, reflecting the changing land and different supplies on hand.

Parents who have immigrated to America may come to class to teach their traditional crafts, such as quilting, to show how their native crafts have been influenced by American culture. They may also share examples of their traditional dress and explain how it may have changed over time.

The term *culture conflict* is sometimes used to explain why people of different ways of life fight with each other. What examples of culture conflict can be seen in this unit of study? Discussing this question provides an opportunity for role-playing; students can state a case from the native Americans' viewpoint and the white settlers' viewpoint. To make effective use of

this activity, students should delve into the culture, beliefs, and motivations of the white settlers and draw from what they learned in Unit I.

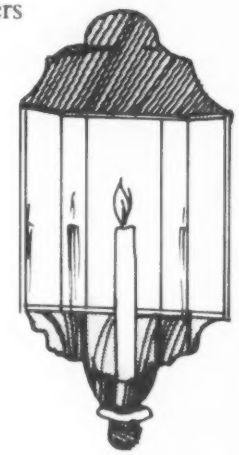
C

Culminating the Topic

Have students write brief essays on questions that encourage critical thinking; sample topics are listed below. Their essays should be shared so that class members have the opportunity to consider each question's ramifications. Teachers may need to review earlier units before making this assignment.

- The appeal and challenge of new terrain or of a new frontier often impel people to move from one place to another. What geographical features seem to entice modern Americans? Give examples and possible reasons for the appeal.
- Who would be regarded as a modern-day hero comparable to Daniel Boone? Why? How are their goals and activities similar or different?
- What are some current issues affecting relations between native Americans and other citizens? Why do these exist?
- Compare and contrast our forms of entertainment with the ways in which men, women, and children amused themselves—both at work and at leisure—in the new trans-Appalachian settlements. Do you find one way more attractive or healthful than the other? Why?

Instead of assigning essays, teachers may have students keep sketch journals, which consist of a series of drawings that visually represent what students have learned. These annotated journals may be kept throughout the unit and shared with the class at the conclusion of the topic. Both the essays and the sketch journals can be placed in students' assessment portfolios.



Many artists have painted vivid scenes of the westward movement. For example, students can research and study the life and works of George Caleb Bingham, whose painting *Daniel Boone Escorting Settlers Through the Cumberland Gap* appears on page 64. Bingham grew up in Missouri on the banks of the Mississippi River and personally knew explorers, mountain people, fur trappers, and traders. He was introduced to the world of art when he was lucky enough to watch an artist painting a portrait of Daniel Boone. His paintings depict excitement, danger, and adventure in much the same way that Mark Twain did in his stories of Tom Sawyer and Huckleberry Finn.

As we can see in *Daniel Boone Escorting Settlers Through the Cumberland Gap* (shown below), Bingham's close attention to detail results in an accurate portrayal of the migrating settlers. For example, the dress worn by the frontiersmen is typical of that period: a loose hunting shirt, pants, and moccasins made of deerskin. Attached to a leather belt worn on the outside of the shirt are a hunting knife, gun powder, a horn, and a bullet pouch.

Through his use of light and shadow, Bingham directs our attention to the people in the painting and conveys the drama of their passage through this narrow, dark gap. We can see that it was not a new trail, that it was, in fact, an Indian trail that was the most feasible passage over the Appalachian Mountains.

Other Bingham paintings that will enhance students' understanding of the events covered in this unit include *The Concealed Enemy, Fur Traders Descending the Missouri, Watching the Cargo,* and *The Country Election.* Scenes of the westward migration were also painted by Albert Bierstadt, Thomas Moran, George Catlin, Charles Russell, and Frederic Remington.

Correlated Activities

In cooperative learning groups, students can write and illustrate handbills or brochures enticing settlers westward over the Wilderness Road. The students' understanding of the topic can be assessed from the details they include to explain why families should move west; to inform them of geographical and other features of the land; and to describe what their new homes would be like.

Add dates and events to a time line encircling the classroom. Illustrate events in small pictures and place them on the time line.

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Simulate a trailblazer map of the Wilderness Road that is tattered, as an "original" might be; include and label mountains, rivers, cities, and colonies or states along the eastern seaboard.

Divide students into cooperative groups to write short plays and perform them. Use a variety of highlights from Daniel Boone's life.

Study the craft of quilting and the meaning of various quilting patterns. Invite parents with special skills in quilting to teach lessons, or take students to see museum displays. Make a class quilt. Have students make their own squares and share the task of sewing them together. Display the quilt in the classroom, the district office, the county center, local libraries, or places of business.

Learn songs of the time, such as "The Cumberland Gap," "The Riddle" ("I Gave My Love a Cherry"), and "Frog Went a-Courtin'." Research the evolution of these songs through history. Such collections as *Go In and Out the Window: An Illustrated Songbook for Children* (New York: Henry Holt and Co., 1987) provide material worth considering.

The early settlers did not have the convenience of a local store. If they had had a "wilderness road catalogue" similar to today's mail-order catalogs, what would it have included? Working in groups, individually, or in pairs, students can use such books as Eric Sloane's *Diary of an Early American Boy* to decide what items would be important for such a catalog to include. Students can photocopy or draw the items, write advertisements, and design pages. Once the catalog is compiled, students can place their orders, making decisions such as which items might be most important to order in advance for the spring or winter season.

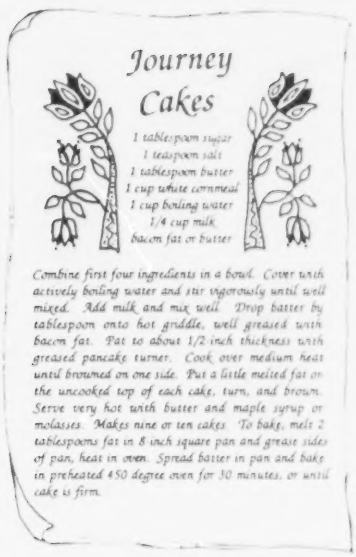
Rewrite selected primary source material as reader's theater script. This project may be done in groups.

Create newspaper articles reflecting the times. Include news about Daniel Boone, the Shawnee, the Cherokee, and the settlers, as well as recipes, advertisements, and so forth. If desired, articles may be typed and mounted on paper to resemble an actual newspaper.

Research bluegrass music, and consider the possibility that it originated with the folk music of the settlers

who crossed the Appalachian Mountains over the Wilderness Road.

Investigate folk medicine and the remedies used by settlers and Indians to cure ailments and heal wounds. Write and illustrate advertisements for a newspaper. Include the necessary ingredients and the medicinal procedures in your ad.



Journey Cakes

1 tablespoon sugar
1 teaspoon salt
1 tablespoon butter
1 cup white cornmeal
1 cup boiling water
1/4 cup milk
bacon fat or butter

Combine first four ingredients in a bowl. Cover with actively boiling water and stir vigorously until well mixed. Add milk and mix well. Drop batter by tablespoon onto hot griddle, well greased with bacon fat. Pat to about 1/2 inch thickness with greased pancake turner. Cook over medium heat until browned on one side. Put a little melted fat on the uncooked top of each cake, turn, and brown. Serve very hot with butter and maple syrup or molasses. Makes nine or ten cakes. To bake, melt 2 tablespoons fat in 8 inch square pan and grease sides of pan, heat in oven. Spread batter in pan and bake in preheated 450 degree oven for 30 minutes, or until cake is firm.

Read "The Three Girls with the Journey Cakes," an Appalachian folktale from *The Diane Goode Book of American Folktales and Songs*, collected by Ann Durell. Journey cakes, so-called because they travelled well, may be made for the occasion. In groups, have students read other tales. Set aside a "fireside storytelling" session, and have the groups tell their tales using story maps, if desired.

As the settlers migrated across the Wilderness Road and established new homes in Kentucky, two groups of people were displaced—the Indians, against their will, and the settlers, by choice. Using a double-entry journal format, have students write reactions from the points of view of an Indian and a settler. Have them include their thoughts on open spaces, living off the land, and the differences between the two groups in language and culture.

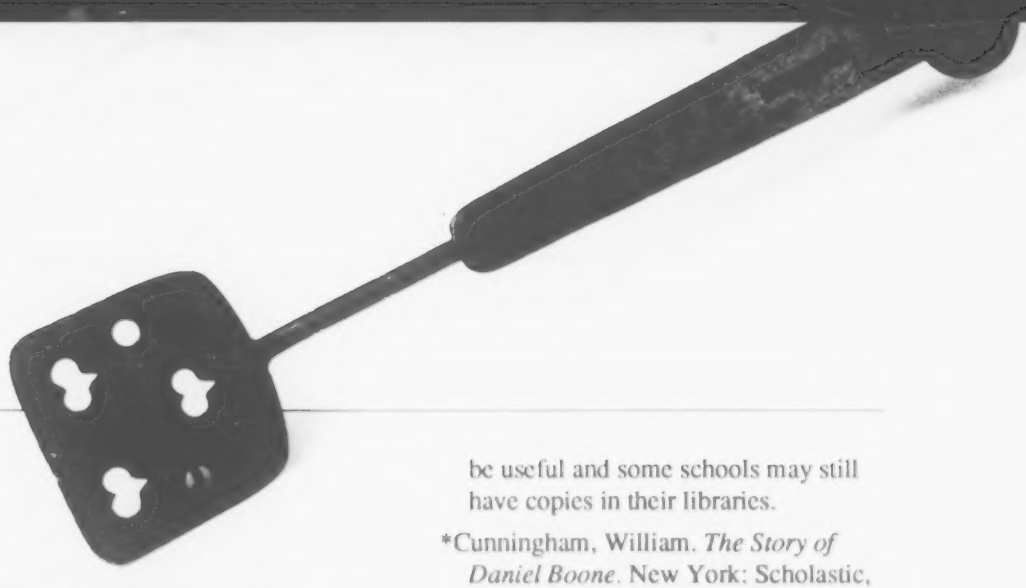
When students study the French and Indian War, they read "Bars Fight" by Lucy Terry Prince. (Both the poem and background information are in Appendix IV-1.) The poem is a rare primary source, and the story of Prince's life paints a compelling picture of the time. Ask students what they find most interesting about the poem and the poet's life.

Resources for the Sample Topic

The following are examples selected from among many worthwhile sources and materials. Double asterisks (**) indicate books that are essential for full development of the unit; single asterisks (*) indicate works that are deemed important for successful coverage of the unit.

General Resources for Teachers and Students

*Anderson, Joan. *Pioneer Children of Appalachia*. Photographs by George Ancona. New York: Clarion Books, 1986. This book of photographs is helpful in studying the cultural life of the pioneers.



*Brown, John Mason. *Daniel Boone—The Opening of the Wilderness*. Illustrated by Lee J. Ames. New York: Random House, Inc., 1952. Originally published in the *Landmark Series*, Brown's book is available in most public libraries. It could be used for reading aloud or for students' independent reading.

Caney, Steven. *Steven Caney's Kids' America*. New York: Workman Publishing Co., Inc., 1978. This work is perhaps best used as a teacher's resource for a variety of crafts and games, some of which lend themselves to extended activities.

Chambers, Catherine E. *Daniel Boone and the Wilderness Road*. Mahwah, N.J.: Troll Associates, 1984. A slim paperback, this book is quickly and easily read by fifth graders.

Cole, Joanna. *Best Loved Folktales of the World*. Illustrated by Karla Schwarz. New York: Doubleday and Co., Inc., 1983. This collection of folktales contains stories from the folk heritage of pioneer days and lends itself to use by students.

Cuban, Larry, and Philip Roden. *Promise of America: Struggling for the Dream*. Glenview, Ill.: Scott, Foresman and Company, 1975. Background information presented in this work should prove useful to both teachers and students. The *Old State Series*, of which this book is a part, is out of print but its volumes can be useful and some schools may still have copies in their libraries.

*Cunningham, William. *The Story of Daniel Boone*. New York: Scholastic, Inc., 1952. Easily read by students, Cunningham's work is now available in paperback.

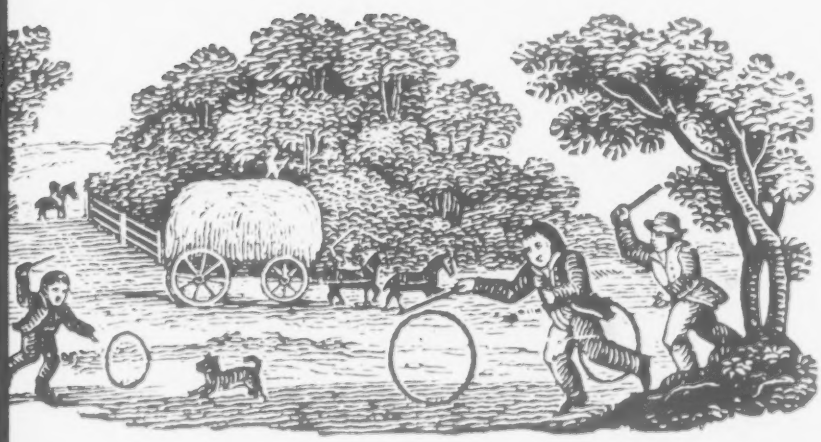
Daugherty, James. *Daniel Boone*. Glendale, Ariz.: Viking Press, 1939. Though out of print, this Newberry Award–winner is available in some public libraries. Teachers might read excerpts aloud to students.

Filson, John. "Colonel Daniel Boone," in *The Magazine of History*, Vol. 18 (1932), pp. 205–216. Libraries may be able to locate this article through computerized searches. A small fee will probably be charged for a photocopy of the article.

The Foxfire Book: Hog Dressing, Log Cabin Building, Mountain Crafts, Foods Planting by the Signs, Snake Lore, Hunting Tales, Faith Healing, Moonshining and Other Affairs of Plain Living. Edited by Eliot Wigginton. New York: Doubleday and Co., Inc., 1972. This book is recommended as a background resource for teachers. Projects, ideas, and folklore from the era in which the wilderness was settled are outlined in detail.

*Henry, Joanne L., and Joyce A. Zarins. *Log Cabin in the Woods—A True Story About a Pioneer Boy*. New York: Macmillan Publishing Co., Inc., 1988. Teachers might orally read excerpts of this book, or they might read it in its entirety.

**The Hodgepodge Book: An Almanac of American Folklore*. Collected by Duncan Emrich. New York: Four Winds Press, 1972. Sayings, games, rhymes, and other children's lore are contained in this book. Some excerpts are applicable to this unit.



Jack and the Bean Tree. Illustrated by Gail E. Haley. New York: Crown Publishers, Inc., 1986. This is a folktale from the Appalachian *JACK TALES*.

Kellogg, Steven. *Johnny Appleseed*. Illustrated by Steven Kellogg. New York: William Morrow and Co., Inc., 1988. Students unfamiliar with the Johnny Appleseed legend may enjoy this retelling.

Lawlor, Laurie. *Daniel Boone*. Niles, Ill.: Albert Whitman and Co., 1989. Students can easily read this biography, but teachers should read it first to become aware of the inclusion of a slightly controversial incident.

Lydon, Kerry R. *A Birthday for Blue*. Niles, Ill.: Albert Whitman and Co., 1989. This picture book tells of seven-year-old Blue, who travels with his family along the Cumberland Road. A child's perspective of history is well presented, and the narrative is poetic and evocative.

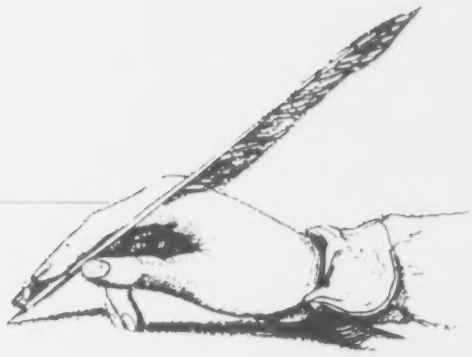
McCall, Edith. *Cumberland Gap and Trails West*. Chicago: Children's Press, 1980. Part of the *FRONTIERS OF AMERICA SERIES*, McCall's book offers a story that is centered on people and events. Students can read this book, but teachers may want to use it as well.

**Moize, Elizabeth A. "Daniel Boone, First Hero of the Frontier," *National Geographic*, Vol. 168, No. 6, December, 1985, pp. 812–841. This article may be easier to find and excerpt than the one by John Filson cited earlier.

**Peckham, Howard H. *Captured by Indians*. New York: Simon and Schuster, 1988. This work contains the primary source "Shetowee the Slippery," which is recommended for inclusion in this unit.

**Radin, Ruth Y. *High in the Mountains*. Illustrated by Ed Young. New York: Macmillan Publishing Co., Inc., 1989. This work can help students understand the geography of the region being studied.

Shaftel, George, and others. *Westward the Nation*. Franklin Publications, Inc. This work is a companion to the one by Lena Minugh that is cited later.



Sloane, Eric. *Diary of an Early American Boy*. New York: Dodd, Mead and Co., 1984. Sloane's diagrams provide insight into everyday life in 1805.

Stevenson, Augusta. *Daniel Boone: Young Hunter and Tracker*. New York: Macmillan Publishing Co., Inc., 1986. Most students find this biography easy to read.

Swanson, June. *The Spice of America*. Minneapolis: Carolrhoda Books, Inc., 1983. Illustrated by Priscilla Kiedrowski. Swanson's book is suggested for students' use. It focuses on domestic arts of the American heritage, such as quilting.

Trabue, Daniel. *Westward into Kentucky: The Narrative of Daniel Trabue*. Edited by Chester R. Young. Lexington: University Press of Kentucky, 1981. This work is useful as a primary source and for a study of the geography of the region.

**Wilder, Laura Ingalls. *Little House in the Big Woods*. New York: Harper and Row Junior Books Group, 1953. Though dealing with a later time period, portions of this book depict experiences that were common to many pioneers over the years.

Resources for Other Topics

Altman, Susan. *Extraordinary Black Americans from Colonial to Contemporary Times*. Chicago: Children's Press, 1989. Altamn offers young readers a variety of biographical portraits of notable black Americans.

Edmonds, Walter D. *The Matchlock Gun*. New York: The Putnam Publishing Group, 1941. Based on a true story, this brief novel relates the fears and attitudes of Dutch settlers during the French and Indian War. A similar work, Nathaniel Benchley's *Small Wolf* (New York: Harper and Row Junior Books Group, 1972), is better used in lower grade levels, but its differing perspective makes it a good foil for this novel.

Marrin, Albert. *Struggle for a Continent: The French and Indian Wars, 1690–1760*. New York: Macmillan Publishing Co., Inc., 1987. Marrin presents credible history on this topic and tells it well. The book is best used as a resource for teachers.

Ochoa, George. *The Fall of Quebec and the French and Indian War*. Englewood Cliffs, N.J.: Silver Burdett Press, 1990. Visuals and formatting make this a useful book for use in grade five. The narrative is not difficult reading, but it may be a little advanced for some fifth graders.

Shockley, Ann Allen. *Afro-American Women Writers, 1746–1932: An Anthology and Critical Guide*. Boston: G. K. Hall and Company, 1988. Shockley's reference work includes Lucy Terry Prince's poem "Bars Fight," which complements the study of the French and Indian War.

Visual and Performing Arts Resources

Bingham, George Caleb. *Daniel Boone Escorting Settlers Through the Cumberland Gap, 1851–1852*. Oil painting, 36 1/2" × 50" (92.5 × 127 centimetres), 1851. Black-and-white prints are available from Washington University Gallery of Art, Campus Box 1214, One Brookings Drive, St. Louis, MO 63130.

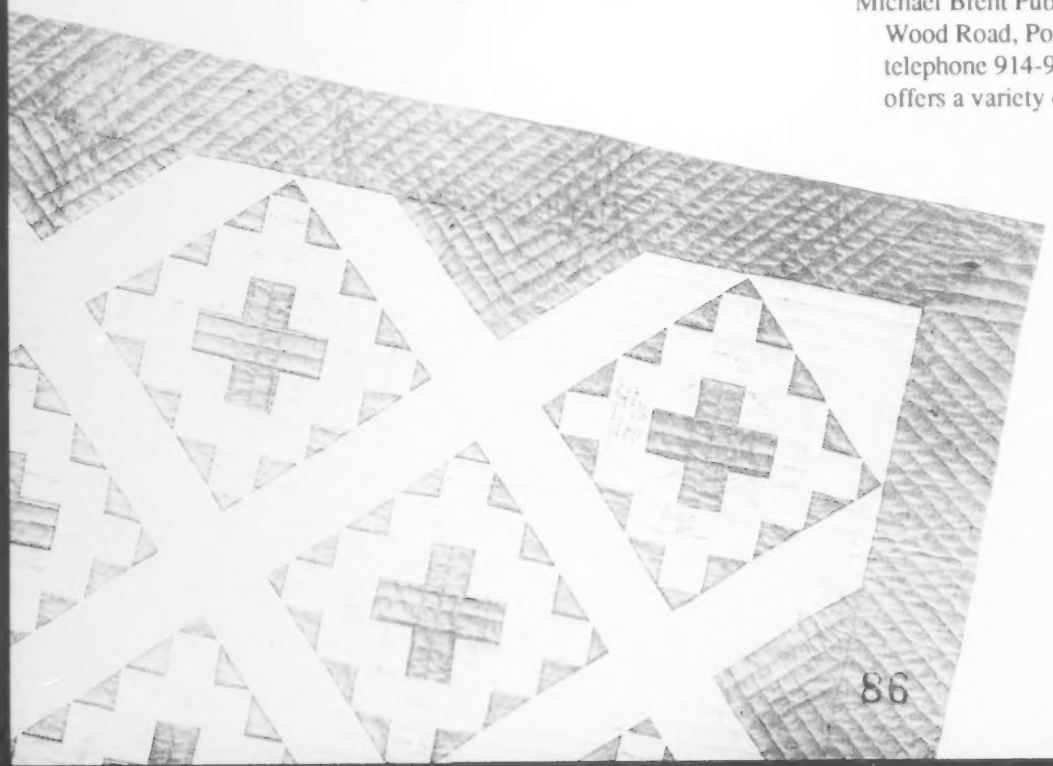
Discover Art Series, 1985 Edition (Grade 5). Worcester, Mass.: Davis Publications, Inc., 1985. This state-adopted textbook includes lessons on art topics, including western America, quilting, art made by hand (including a reproduction of a pitcher made by Paul Revere), and portraits produced during colonial times.

*Durell, Ann. *The Diane Goode Book of American Folktales and Songs*. Collected by Ann Durell. New York: E. P. Dutton, 1989. Selected stories and songs in Diane Goode's book complement this unit.

Marston, Gwen, and Joe Cunningham. *Twenty Little Patchwork Quilts*. New York: Dover Publications, Inc., 1989. This entry contains patterns for quickly worked small quilts. Dover also issues several other inexpensive books on quilting.

**Metropolitan Museum of Art Staff. *Go In and Out the Window: An Illustrated Songbook for Children*. Commentary by Claude Marks. New York: Henry Holt and Company, 1987. This book contains useful material that can be used to complement the unit. It is illustrated with American art.

Michael Brent Publications, 70 Winding Wood Road, Port Chester, NY 10573, telephone 914-939-4344. This company offers a variety of materials in books



and cassettes; for example, *America's Beginnings*, "How the West Was Really Won," "Lewis and Clark," and "Tall Tales and Heroes." Pioneers travel west in a play with music called *Our Country 'Tis of Thee* and in a video titled *American Folk Songs: Frederick Douglass*. Also available is a collection of 145 Americana slides that includes colonial lithographs, revolutionary flags, photographs by Matthew Brady, paintings by Frederic Remington, and prints by Currier and Ives.

Minugh, Lena Stuart. *Westward the Nation in Song, Dance and Story*. Franklin Publications, Inc., 1967. Copies of this out-of-print book may be found in many public libraries and textbook depositories.

Music and You (Grade 5). New York: Macmillan Publishing Co., Inc., 1988. This state-adopted textbook includes such American folk songs as "Cumberland Gap," "Cape Cod Chantey," "Erie Canal," and "The Old Chisholm Trail."

National Gallery of Art. Mail Order Department, Publications Sales, 2000 B South Club Drive, Landover, MD 20785, telephone 202-737-4215. Large color reproductions available from this source include the following:

- James Bard, *Steamer* Saint Lawrence
- Edward Hicks, *The Cornell Farm*
- Edward Hicks, *The Peaceable Kingdom*
- Linton Park, *Flax Scutching Bee*
- John Singleton Copley, *The Copley Family*
- Unknown American artist, nineteenth century, *Mahantango Valley Farm*
- Unknown American artist, nineteenth century, *The Sargent Family*
- Benjamin West, *Colonel Guy Johnson*

New York Graphic Society, Ltd., P.O. Box 1469, Greenwich, CT 06836. Large and small full-color study prints and posters available from this source include the following:

- George Caleb Bingham, *Daniel Boone Escorting Settlers Through the Cumberland Gap, 1851–1852*
- Currier and Ives, *American Hunting Scene*
- Thomas Moran, *Seeking New Hunting Grounds*
- Mary Slatter, *Sampler 1792*
- Unknown American artist, *The Quilting Party*
- Unknown colonial artist, *Mrs. Freake and Baby Mary*

Plays for Young People. P.O. Box 8067, New Orleans, LA 70182. *Appleseed*, one of this organization's materials, is a dramatic saga of the life and times of Johnny Appleseed.

Quilt on the Wall: A Portrait of Jan Myers. This is a 28-minute videotape on contemporary textile artist Jan Myers, whose utilitarian approach to and historical respect for quiltmaking are expressed in her own antique quilts. Historical photographs provide the backdrop as Myers makes her patchwork quilts. Available from Arts American, Inc., 12 Havemeyer Place, Greenwich, CT 06830.

Bars Fight

In studying the French and Indian War, students may read "Bars Fight," Lucy Terry Prince's account of an incident that occurred in 1746 at Deerfield, a small settlement on the western border of the Massachusetts Colony. Written when Prince was a sixteen-year-old slave, the poem is a vivid description of the incident.

Bars Fight

August 'twas, the twenty-fifth,
Seventeen hundred forty-six,
The Indians did in ambush lay,
Some very valient men to slay,
The names of whom I'll not leave out:
Samuel Allen like a hero fout,
And though he was so brave and bold,
His face no more shall we behold;
Eleazer Hawks was killed outright,
Before he had time to fight,
Before he did the Indians see,
Was shot and killed immediately;
Oliver Amsden, he was slain,
Which caused his friends much grief and pain;
Simeon Amsden they found dead,
Not many rods off from his head;
Adonijah Gillet, we do hear,
Did lose his life, which was so dear;
John Saddler fled across the water,
And so escaped the dreadful slaughter;
Eunice Allen see the Indians comeing,
And hoped to save herself by running,
And had not her petticoats stopt her,
The awful creature had not cotched her,
And tommyhawked her on the head.
And left her on the ground for dead;
Young Samuel Allen, oh! lack-a-day,
Was taken and carried to Canada.

Although the poem was not published until 1855, it was a favorite in colonial New England, often read as a memorial at town meetings and social occasions.

Lucy Terry's own life was one of hardship, courage, and endurance. At the age of five she was kidnapped from her home in Africa and sold to a family in Deerfield, where she grew up. There she met and married Abijah Prince, an ex-slave who had gained his freedom after serving in the French and Indian War. Shortly after they were married, Abijah Prince purchased Lucy's freedom, and the couple moved to a farm in Guilford, Vermont. They had six children, two of whom fought in the Revolutionary War.

Two years after the war ended, a wealthy neighbor tried to force the Princes off their land. Abijah was then almost eighty years old, so Lucy, twenty-five years younger than he, rode across Vermont to seek the aid of the governor's council. Fortunately, the council sided with the Princes and ordered the neighbor to leave them alone.

Shortly after her husband's death in 1794, another neighbor tried to claim some of the Princes' property. Again Lucy fought back, taking her case all the way to the Vermont Supreme Court. After ruling in her favor, the judge told her she had made one of the most convincing arguments he had ever heard.

Lucy Terry Prince died in 1821 at the age of eighty-eight.

Unit V

The War for Independence

(See pages 53 and 54 of the *History–Social Science Framework*.)

Topics in Unit V:	Suggested Time:
■ The background and causes of the American Revolution	10 class periods
■ The course and outcome of the war	10 class periods
■ The Declaration of Independence	5 class periods
■ Revolutionary ideals versus slavery	5 class periods

Suggested Time for the Entire Unit:

6 weeks

Sample Topic:	Suggested Time for the Topic:
Conflict and Resolution (Elements from the first two topics are combined.)	20 class periods

Significance of the Topic

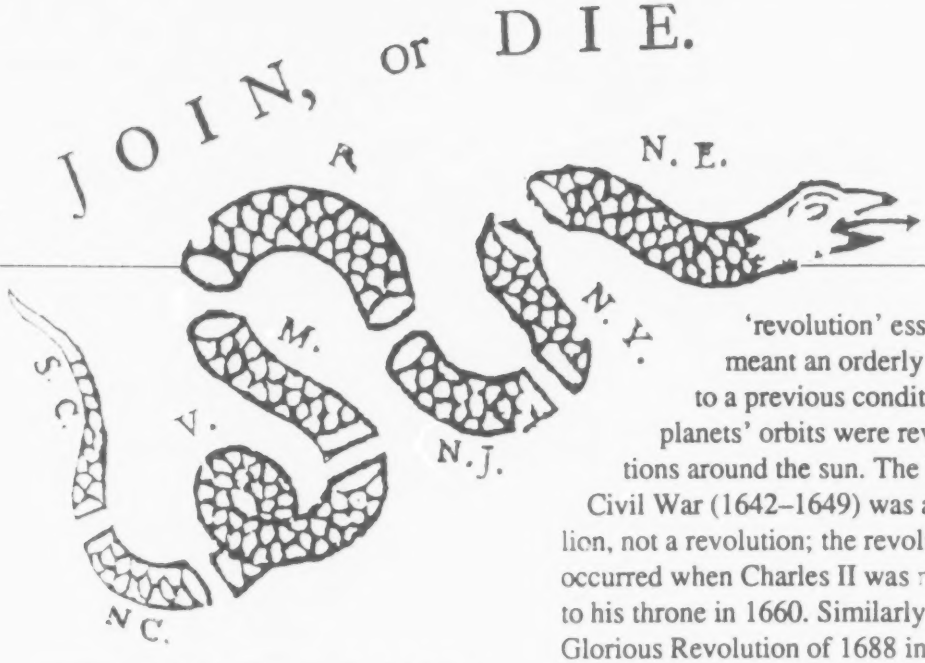
The American Revolution is a great central drama in United States history and in the evolution of nationalism and democracy throughout the world. Students should perceive the worldwide impact of the colonies' triumph over British imperial power and its effect (together with that of the French Revolution) still at work in nationalist and democratic revolutions of our own time. Students at this level should begin to understand general comparisons and contrasts between the American Revolution and later revolutions, such as that of France. They should understand the importance of individuals in history and the power of ideas, such as those in the Declaration of Independence and in the writings of Thomas Paine. They should recognize that opinion was never unanimous on either the British or American side and that there were attempts to moderate the conflict and to prevent war. It was not inevitable that events turned out as they did. There were options and other possible outcomes, as there nearly always are in a conflict. Realizing this, students can more clearly recognize the drama that unfolded as many people made their choices leading to war.

This sample topic is broadly conceived, covering both the causes for revolution and war and the war itself. Teachers may wish to follow this topic with a study of Thomas Jefferson and the Declaration of Independence, or they may introduce the Declaration earlier and then return to it for the closing contrast with the institution of slavery, as the framework suggests.

The topic begins with the escalation of conflict between the colonies and England, each side seeing its own expectations as justified and reasonable. As the conflict deepened, extremists found it easier to inflame popular opinion, and the voices of patience and compromise were shouted down. The

Coordination with State-Adopted Textbook

Chapters 10, 11, and 12 of *America Will Be* (pages 232–311) directly relate to this unit. Teachers may have elected to draw from Chapter 10 for Unit IV ("Settling the Trans-Appalachian West"), in which case students will already be familiar with some of the background and causes of the American Revolution. If Chapter 10 has not been studied, it should be assigned now.



course and the human costs of the war should be plainly drawn. America's dependence on help from France illustrates the need for and workings of international alliances and great-power rivalries as they relate to "underdeveloped" areas throughout modern history.

Throughout the unit, teachers should introduce biographies and stories of important persons. Scheduling independent and small-group readings, reading aloud, telling stories, and staging short plays are only a few means of engaging youngsters in appreciating such figures as George Washington, Thomas Jefferson, Benjamin Franklin, Crispus Attucks, Nathan Hale, Patrick Henry, James Armistead, Abigail Adams, Phillis Wheatley, Molly Pitcher, Betsy Ross, Paul Revere, and Salem Poor. Even material on Benedict Arnold gives students opportunities for reflection.

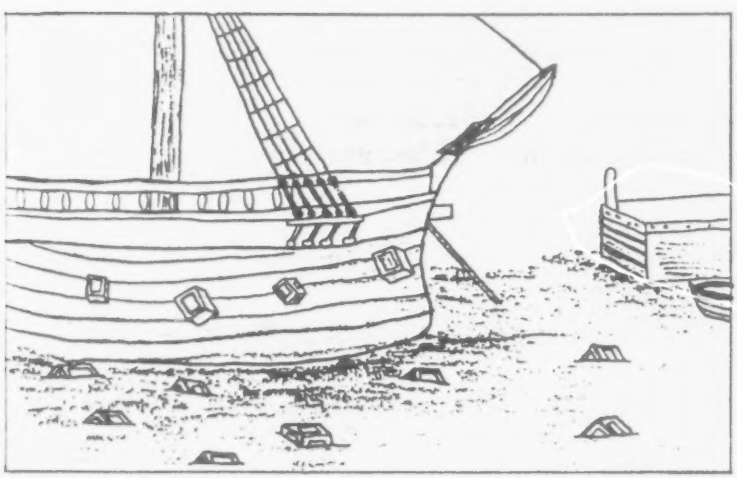
To help students understand the meaning of the word *revolution*, teachers should explain its semantic history, as the following passage does: "Historically, until the late eighteenth century, 'revolution' essentially meant an orderly return to a previous condition. The planets' orbits were revolutions around the sun. The English Civil War (1642–1649) was a rebellion, not a revolution; the revolution occurred when Charles II was restored to his throne in 1660. Similarly, the Glorious Revolution of 1688 in England was a restoration of the constitution and Church of England after James II's attempt to subvert these. Apparently, the American patriots—insofar as they used the term—were still thinking of revolution in this sense, as resistance to tyrannical or arbitrary changes in order to return to an earlier acceptable condition. Since 1783 (or 1789) the older meaning has been neglected in politics, although we still find it in astronomy and mechanics. Nowadays, a revolution in the social science sense tends to mean a subversion, an overturning or overthrowing of a government or of an economic or social system. Hence we find phrases like Industrial Revolution, technological revolution, civil rights revolution, French Revolution, etc. It is worth remembering, however, that this was not the common usage in 1776–1783." (*The Making of Our America, Teacher's Guide*, Allyn and Bacon, 1974, pages 77–78.) In line with this thinking, the framework uses the term *War for Independence* as the title for this unit.

Presentation and Activities

A

Beginning the Topic

Begin by reading an excerpt from William Pitt's speech to the House of Lords on January 20, 1775 (see "Resources for the Sample Topic," Speech of the Earl of Chatham) and other conciliatory speeches from both sides. If some people were so willing to compromise, why did war break out ? What had been happening earlier to raise tempers so high on both sides that these appeals to patience were ignored? Were the colonists justified in revolting? Why or why not?



B

Going Through the Topic

The first issues to be reviewed are the expectations of both England and the colonies in the early 1770s. Students should realize that the colonies were prosperous and politically successful, though separate from one another. They were proud to have helped England to evict France from the Ohio Valley and the Great Lakes region, and they had expected to settle in and benefit economically from those areas. England had other plans for the newly acquired lands and, thus, the stage was set for conflict. To add to that conflict, England had incurred a large debt during the Seven Years' War and needed revenue. The colonies were seen as an excellent source of taxes. Were taxes higher at that time than they are now? Students should recognize the geographical and economic conflicts in these issues.

Next, students should follow the unfolding drama that occurred as each attempt by Britain to take wealth from the colonies in the form of fees and tariffs was met with resistance and retaliation. English legislation from 1763 to 1773 should be considered, especially the Stamp Act, the Townshend Acts, and the Tea Act of 1773. In presenting the colonies' responses, teachers should focus on the

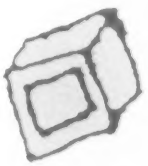
Boston Massacre, including punishment of the British soldiers involved; the Boston Tea Party; the First Continental Congress; and the Committees of Correspondence. Students should read brief excerpts from Parliament and the speeches of William Pitt and Edmund Burke in order to understand the dichotomy of thought in Britain. Students should realize that internal conflict was evident on both sides before the war broke out. Studying the events leading up to the Declaration of Independence will provide students with background for an in-depth study later.

As a language activity, read excerpts from the Tea Act, Townshend Acts, and the Stamp Act. Then have students explain the conflicts in their own words. Teachers may need to paraphrase excerpts so that students can understand them. Discuss what may occur when a situation triggers opposing viewpoints.

Storytelling is also an appropriate activity once students have heard and read biographies, folklore, and stories of famous revolutionary war figures. Students' preparation for storytelling requires many levels of thinking. The VHS cassette *The Art of Storytelling* (see "Resources for the Sample Topic") helps students and teachers achieve a polished presentation. Though the video features tall tales rather than historical stories, the suggestions and teacher's manual are applicable to this project. This activity may be more appropriate to English–language arts sessions.

Have students read accounts of the Boston Massacre and excerpts from the trial of the British soldiers. Teachers may paraphrase the documents if they are too difficult for students to understand as written. Students can then discuss the guilt or innocence of the defendants.

Produce a *Revolutionary Times* in the classroom. In groups, students can write different types of articles to paste on a large, newspaper-size master page. Include front-page features, a society article, an editorial, an obituary, a poem, a political cartoon, a letter to the editor, a "Dear Abby" feature, and front-page news stories on major events and speeches. The writings should reflect an honest empathy with the time.



Wars produce leaders, heroes, and heroines. Have students read a biography of a revolutionary war leader and then write the leader's obituary. Excerpts from the writings and speeches

of prominent people should reveal their characters, attitudes, and humanity. Students can then debate the question: Are the characteristics that made great leaders and heroes in the past the same as those that make today's leaders and heroes?

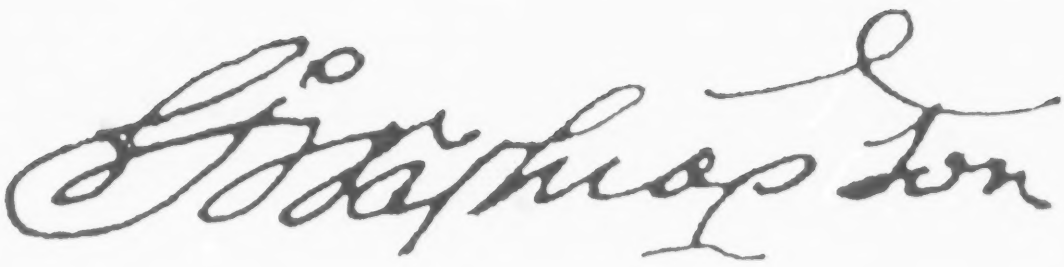
As a Think, Pair, Share activity, read some of George Washington's letters and have students discuss his personal reactions to his assignment as commander. W. B. Allen's *George Washington: A Collection* is a substantial resource for such an activity.

Present a geography activity by making a map of any type showing locations of important battles in the War of Independence. Also, show other significant places, such as England, the Great Lakes area, and the Mississippi River, so that students will be able to make connections with what they have clearly studied and will study in the future. Such a map will also help them recognize the political and economic forces driving the colonial leaders at the time.

Read British and American accounts of the Battle of Lexington, and chart the similarities and differences. Read accounts of other significant battles; locate them on a map and explain their importance to the war's final outcome.

The study of literature enriches students' understanding of history, and vice versa. In addition, research confirms that memorization is beneficial to students of all abilities. (See *What Works: Research About Teaching and Learning*, U.S. Department of Education, 1987.) Thus, memorizing poems such as Henry Wadsworth Longfellow's "Paul Revere's Ride," which has become a part of U.S. lore, not only builds students' cultural literacy but also enhances their mastery of oral language. As a result, the literature becomes personal, internal, and automatic. The poem lends itself to a choral reading divided into individual, small-group, and whole-group parts. To introduce students to this ballad, teachers may wish to consult Ted Rand's illustrated version of Henry Wadsworth Longfellow's *Selected Poems* (Dutton, 1990).

Relevant core literature such as James Collier and Christopher Collier's *My Brother Sam Is Dead* or Esther Forbes's *Johnny Tremain* may be used.



These books portray different kinds of conflict: inner conflict, family conflict, and the wider political and social conflict of the era. If either of these books is too difficult for students to read, teachers may read it aloud. Because activities and study of major historical facts are conducted concurrently, teachers may want to correlate the reading with English–language arts and independent reading for homework.

Enlivening historical narrative through literature is one of the suggestions made in a monograph being developed for Chapter 1 students (see footnote, p. xi). History becomes more accessible to students with different learning styles when they see illustrations and pictures of the times and then read a book or hear it read. Small heterogeneous groups can perform dramatic improvisations of certain scenes in the story. Individual students may write letters explaining their decisions to go to war. Have small groups debate the pros and cons of going to war, with a recorder for each group noting the decisions made by each member and reporting the consensus to the class; or students may compose a poem or ballad in Sam's memory. Students may also create a board game depicting the major events and turning points of the war and then teach the game to their classmates.

If students have not yet studied biographies and folklore of revolutionary war notables, readings and reports may be undertaken now. The teacher may introduce this activity by modeling a story-report on the life of Crispus Attucks using a series of five "biography cards" made of oak tag or any other resilient paper. The cards depict (1) aspects of Attucks's childhood; (2) his status of birth (whether free or slave); (3) a significant adult event or experience; (4) his contributions to the War of Independence; and (5) a topic of personal choice. (These cards also may be used later as the basis for review or a gamelike drill.)

With the teacher's assistance, students may now generate a list of Revolution-era figures, selecting one to read about and report on. Students will likely contribute names with which they are familiar; the teacher should contribute some less well known names and make sure that major figures are included. Students should then conduct research and prepare reports and biography cards. Students should also submit written versions of their oral reports, which can be displayed with biography cards. A list of notable revolutionary war figures who are possible topics for student research is included as Appendix V-1 to this course model; background information on black patriots of the Revolution appears in Appendix V-2.

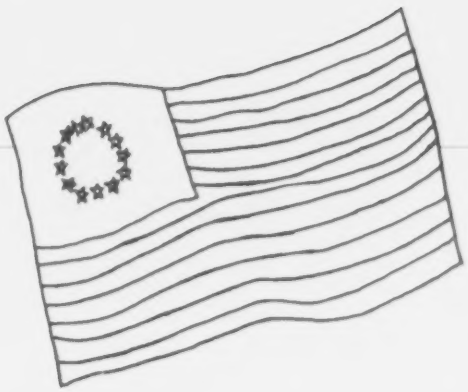
The range and depth of this project, which integrates reading, writing, listening, and speaking, suggests that it may be correlated with classes in English–language arts. The activity also affords teachers the opportunity to coach students in making oral reports, offering pointers on organization, posture, use of voice, and eye contact. LEP students should choose whether to present their stories in their native languages, English, or both. Although it is best to have each student make an independent report, presentations may be delivered in pairs. This pairing lessens the time required but reduces the range of presentations. Audio recordings of the reports or written reports should become part of students' assessment portfolios.

By participating in this activity early in the unit, students will have more time to read biographies or do research outside the class. The teacher should monitor students' progress periodically by having students share what they have learned, tell about the books they are reading, and show drafts of biography cards.

C

Culminating the Topic

Along with earlier readings in the text, students should have studied the general developments leading up to the Declaration of Independence. They can now examine the Declaration in depth. (The Declaration appears on pages 528–531 of *America Will Be*.)



Although the language of the Declaration is challenging, teachers should not be discouraged from leading students through an examination of it. The teacher or a student can read it aloud; then, the teacher can ask the class to discuss it as a two-pronged declaration. First, it is an argument to the American colonists and the world in general for breaking away from British rule. Second, it is the presentation of a standard by which a newly independent America would be judged. Since that time, patriotic Americans have insisted that the struggle to achieve freedom and equality for all, at home and abroad, should be the never-forgotten business of the Republic.

Correlated Activities

One of the strategies included in the forthcoming monograph on strategies for teaching Chapter 1 students calls for connecting the major learnings in the history–social science curriculum to students' experiences so that the curriculum is made relevant to students' lives. To help fifth graders understand how American colonists felt about British taxation, have them simulate this historical situation. For example, students can be "taxed" for using the playground, getting a drink of water, sharpening a pencil, or using the library. Have one group of students, representing the British government and King George, impose new taxes on the rest of the class, who represent the colonists. The student "colonists" should voice their protests in speeches, pamphlets, articles, drawings, or cartoons.

Most American painters during the revolutionary period painted narrative versions of heroes and events of the Revolution. They tended to focus on the general mood of the battles rather than a single major figure. This group approach demonstrates the new national consciousness of the time. George Washington was a popular subject for these paintings, as in *Washington Crossing the Delaware* (shown on the next page), painted by Emanuel G. Leutze in 1851. The painting is huge, measuring 21′ (6.4 metres) in length. Washington stands undaunted among his embattled soldiers as they carry their flag across the icy river.

Leutze was a native of Germany who lived in America from 1825 to 1840. He painted *Washington Crossing the Delaware* in Germany after the war

ended and used the Rhine River to represent the Delaware.

Students may do some research to interpret and discuss the visual information in the painting. Are there any clues to tell us whether Washington is advancing or retreating? Is the flag depicted the one Washington's troops would have been flying? Why are there so many different uniforms being worn? When did this event actually take place, and was it a pivotal event in the war? Why did Leutze choose this event?

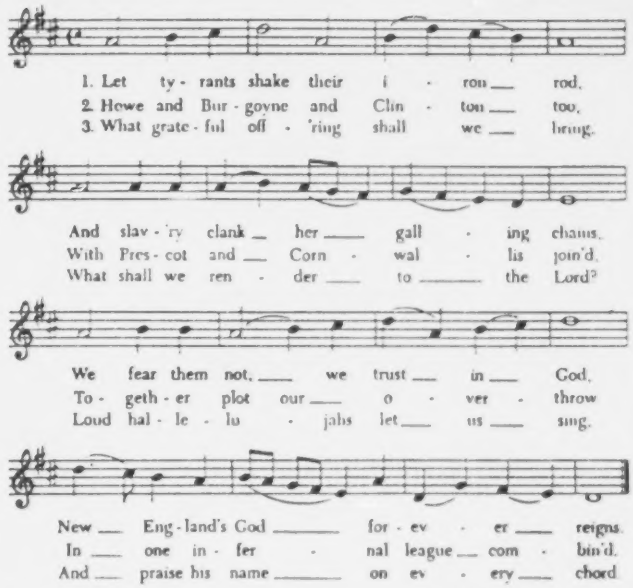
William Billings's song "Chester" appears on the facing page, along with background information on its composer. Billings originally wrote the song as a hymn. During the war, he rewrote the words to express the patriotic and religious fervor of many colonists. The minutemen made it a marching song.

What lines in the song point up religious convictions of the time? Since many colonial rebels and British soldiers shared the same religion, what did Billings mean by the phrase *New England's God*? Who were the men mentioned in the second verse? What does Billings mean by the terms *galling chains* and *infernal league*? Once students learn the song, they can sing it in the tempo of a march, perhaps stepping in place. Afterward, students may consider why it became popular with the minutemen.

BEST COPY AVAILABLE

Chester

Words and Music by William Billings

William Billings (1746–1800) was a tanner who gave up his trade to compose music. Largely self-taught, Billings generated interest in music throughout New England. His hymns, rounds, and patriotic music were widely performed during his lifetime, and he helped found choral groups, singing clubs, and church choirs. His collection of rounds and canons is still performed today by choruses. "Chester" was originally written in four-part harmony (soprano, alto, tenor, and bass) for group singing.

1. Let ty - rants shake their i - ron rod,
2. Howe and Bur - goyne and Clin - ton too,
3. What grate - ful off - 'ring shall we bring,
And slav - 'ry clank her gall - ing chains,
With Pres - cot and Corn - wal - lis join'd,
What shall we ren - der to the Lord?
We fear them not, we trust in God,
To - geth - er plot our o - ver - throw
Loud hal - le - lu - jahs let us sing,
New Eng - land's God for - ev - er reigns
In one in - fer - nal league com - bin'd,
And praise his name on ev - ery chord

Washington's general orders of June 4, 1777, reprimanded troop musicians, commanding them to practice harder since "the music of the army (is) in general very bad." The practical purpose of the fifes and drums was to signal the troops' movements, but Washington also stressed that "nothing is more agreeable, and ornamental, than good music." (*The Writings of George Washington*, Volume 8, page 182, U.S. Government Printing Office, 1931–1944.) Why would this military leader insist on something "agreeable and ornamental" for his soldiers?

Charles Ives's orchestral composition "Putnam's Camp, Redding, Connecticut," from *Three Places in New England*, permits students to understand further how historical events can be reflected in the arts. "Putnam's Camp" is a work of program music, i.e., instrumental music in which listeners imagine a story based on musical "clues." The narrative begins with a Fourth of July celebration witnessed by a child, who wanders away from the crowd, falls asleep, and dreams of the revolutionary war soldiers and their hardships. How does Ives convey the celebration? The revolutionary war? What instruments are used to suggest the two events? How does the music suggest that the child awakens and rejoins the Independence Day parade? Many record shops carry recordings of this work, categorized under the composer's name in the classical music section. Public libraries are another possible source.

Besides using a historical novel or a biography to correlate history with core literature, teachers can use English–language arts periods to study pertinent poetry and plays. In addition to "Paul Revere's Ride," mentioned earlier, students should become familiar with Ralph Waldo Emerson's "Concord Hymn" and with Phillis Wheatley's "Should You, My Lord," which expands on themes first introduced in Unit III of the course model, "Settling the Colonies." Charles Baker's book of plays, *The Struggle for Freedom*,

Should You, My Lord

by Phillis Wheatley

Should you, my lord, while you pursue my song
Wonder from whence my love of freedom sprung,
Whence flow these wishes for the common good,
By feeling hearts alone best understood,
I, young in life, by seeming cruel fate
Was snatch'd from Afric's fancy'd happy seat:
What pangs excruciating must molest,
What sorrows labour in my parent's breast?
Steel'd was the soul and by no misery mov'd
That from a father seiz'd his babe belov'd
Such, such my case. And can I then but pray
Others may never feel tyrannic sway?

These are the words of a young girl, born in Senegal, West Africa, who was kidnapped at the age of eight years. Under the tutelage of her masters, John and Suzanne Wheatley, Phillis learned English quickly and taught herself to read. She began writing poetry at the age of fourteen years and published her first poem in Boston in 1770. Phillis was freed in 1772 and traveled to England, where she caught the attention of nobility, including the King and Queen of England. Her works are significant in the development of early American literature. The above poem was addressed to "the Right Honorable William, Earl of Dartmouth, His Majesty's Principal Secretary of State for North America."

includes teaching suggestions and biographical dramas to correlate with this sample topic. Baker's work is listed in the "Visual and Performing Arts Resources"; Wheatley's poem appears on this page; and Emerson's poem is listed in "Resources for the Sample Topic."

Resources for the Sample Topic

The following resources are only a few of the many possible sources and materials that are available. Double asterisks (**) indicate books that are essential for full development of the unit; single asterisks (*) indicate works that are deemed important for successful coverage of the unit.

For additional stories about famous people during this period, refer to such resources as *Literature for History–Social Science, Kindergarten Through Grade Eight* (Sacramento: California Department of Education, 1991).

*Adams, Russell L. *Great Negroes—Past and Present*. Chicago: Afro-American Publishing Company, Inc., 1984. This reference work first appeared in the late 1960s and has been updated.

*Altman, Susan. *Extraordinary Black Americans from Colonial to Contemporary Times*. Chicago: Children's Press, 1989. The handy format of this book makes it easy to use, but the reading

level of the narrative is somewhat above that of fifth graders. It is best used for cooperative group activities or teachers' read-aloud sessions.

****The American Reader: Words That Moved a Nation.** Edited by Diane Ravitch. New York: Harper Collins, 1990. Ravitch offers numerous primary sources for use in U.S. History courses. Patrick Henry's oration before the Virginia convention, Thomas Paine's "The American Crisis" and "Liberty Tree," Abigail Adams's letters to John Adams, and the original song texts of "Yankee Doodle" and "The Liberty Song" are included.

***The Art of Storytelling: Tall Tales** (VHS cassette and guide). This video centers on the genre of tall tales, but the basic principles addressed in it apply to historical tales as well. The videotape may be obtained from the Society for Visual Education, Inc., Department DH, 1345 Diversey Parkway, Chicago, IL 60614-1299 (telephone 312-525-1500).

Avi. *The Fighting Ground.* New York: Harper and Row Junior Books Group, 1987. This brief novel is set amid the American Revolution and focuses on the psychological conflicts of its main character.

Brownstone, David M., and Irene Franck. *Historic Places of Early America.* New York: Macmillan Publishing Co., Inc., 1989. The authors' emphasis is on key locales of famous events. The book is recommended as a resource for teachers.

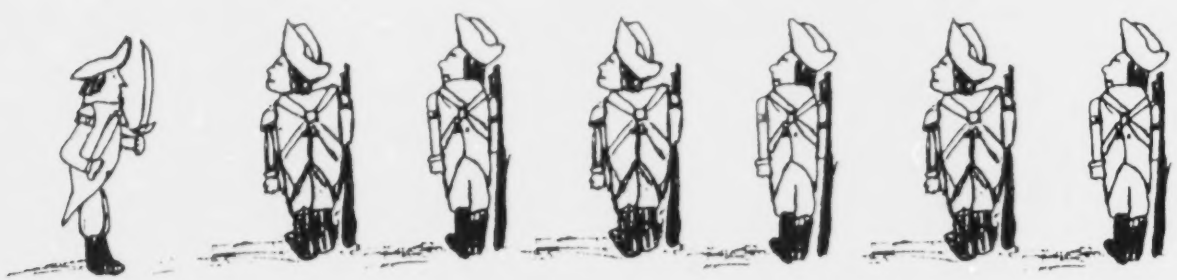
Clinton, Susan. *The Story of the Green Mountain Boys.* Chicago: Children's Press, 1987. Clinton offers an account of the escapades of a notable troop during the Revolution.

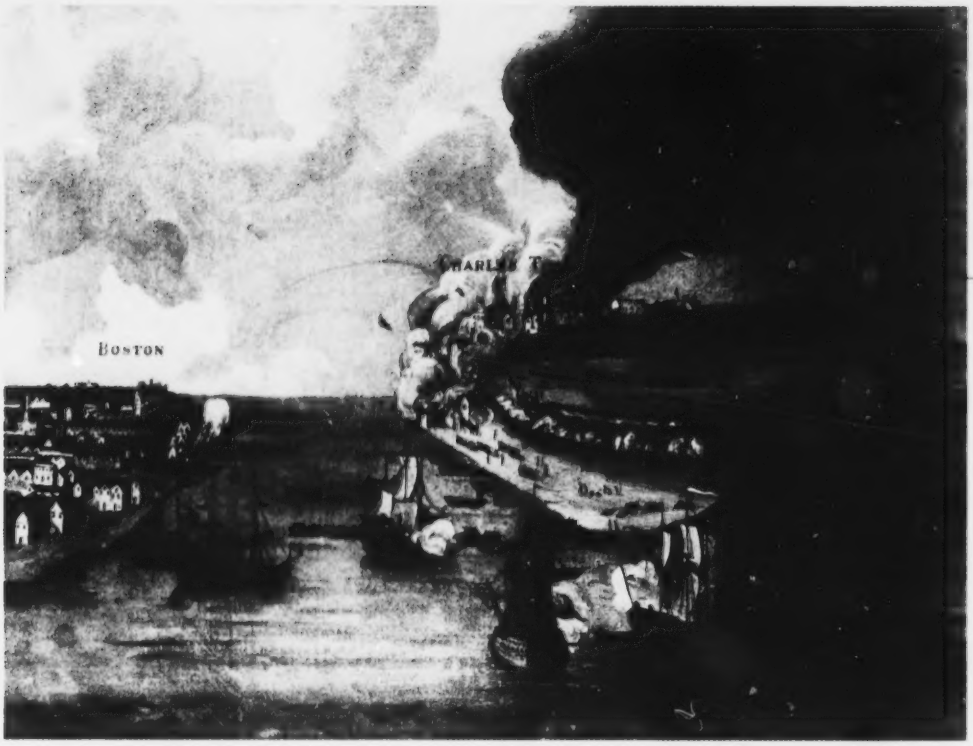
*Collier, James L., and Christopher Collier. *My Brother Sam Is Dead.* New York: Scholastic, Inc., 1985. The Colliers' famous novel describes the conflicting attitudes of the colonists.

**Commager, Henry, and Milton Cantor. *Documents of American History, Vol. 1: To 1898.* Englewood Cliffs, N.J.: Prentice Hall, 1988. This collection of primary source material is a key resource in the presentation of this topic.

Copeland, Peter. *Story of the American Revolution Coloring Book.* New York: Dover Publications, Inc., 1988. Dover specializes in republications, and this older work contains helpful background information for teachers.

Davis, Burke. *Black Heroes of the American Revolution.* San Diego: Harcourt





Brace Jovanovich, Inc., 1976. Davis offers a historical tribute to gallant soldiers who fought in the Revolution, some of whom hoped to win their freedom from slavery.

Downey, M. *America's Children: Voices from the Past*. Danville, Calif.: The Curriculum Works, 1986. Downey's exemplary efforts to secure valuable primary source materials for historical studies are evident in this teacher's resource.

Early American History Photo Aids. This collection of 27 visual aids spans the age of discovery, the colonial era, revolutionary times, and the war with Mexico. The collection includes black-and-white photographs and reproductions of period illustrations that are printed on 11" × 14" (27.9 × 35.6-centimetre) glossy paper. Historical background, dates, and other details are given in the captions. Included are pictures of pilgrims, General George Washington, and the Alamo. The material is appropriate for other fifth grade topics, too. It is available from social studies supply houses.

*Emerson, Ralph Waldo. "Concord Hymn," in *Favorite Poems Old and New*. Edited by Helen L. Ferris. New York: Doubleday and Co., Inc., 1957. Emerson's brief poem is a commemorative tribute. Students will have a rich opportunity to glean meaning from a classic poem.

Fleming, Alice. *George Washington Wasn't Always Old*. New York: Simon and Schuster, 1991. This new biography makes for congenial and informative reading. Fleming focuses on Washington's life up to his twenty-first birthday. Incidents are presented with such humor and warmth that students perceive this revolutionary hero as both human and humane. Pen-and-ink sketches illustrate the text. This book is recommended for both reading aloud and students' independent reading.

*Forbes, Esther. *Johnny Tremain*. Boston: Houghton Mifflin Co., 1943. Strong

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characterization and well-researched content are only two of this novel's strengths. The Boston Massacre figures into its story. The book is best read aloud to fifth graders. Forbes's book *Paul Revere and the World He Lived In*, which is intended for adult readers (Boston: Houghton Mifflin Co., 1972), is also recommended for use by teachers.

Fritz, Jean. *And Then What Happened, Paul Revere?* New York: The Putnam Publishing Group, 1973. Fritz has written several whimsical but well-founded biographies of revolutionary war figures, and this is an example. See also *Can't You Make Them Behave, King George?; George Washington's Breakfast; What's the Big Idea, Ben Franklin?; Where Was Patrick Henry on the 29th of May?; Why Don't You Get a Horse, Sam Adams?; Will You Sign Here, John Hancock?;* and others.

**George Washington: A Collection.* Edited by William B. Allen. Indianapolis: Liberty Fund, Inc., 1988. This thick volume contains many authentic materials and primary sources.

Girard, Linda Walvoord. "Biography and Lore," in *Horn Book Magazine*, November/December, 1990, pp. 708–713. Girard's article is essential reading for teachers because of its discussion of two literary genres. Girard devotes special interest to the "cherry tree tale" about young George Washington, providing detailed and supportive argument.

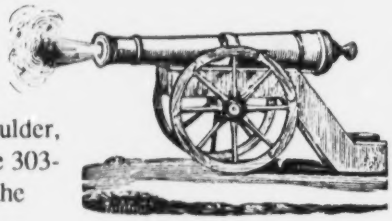
Gleiter, Jan, and Kathleen Thompson. *Molly Pitcher.* Nashville, Tenn.: Ideals Publishing Corp., 1988. This biography is little known but presents the lore of the famous heroine.

Griffin, Judith B. *Phoebe the Spy.* New York: Scholastic, Inc., 1989. Recently reissued in paperback, Griffin's account is based on fact: The young daughter of a "free black" innkeeper served as a spy for General George Washington.

Haynes, Charles C. *Religion in American History: What to Teach and How.* Alexandria, Va.: Association for Supervision and Curriculum, 1990. The author of this teacher's resource is one of the leading spokespersons for studies of the First Amendment. The emphasis is on primary sources. While the bulk of the material is perhaps best suited to older students, early sections on Moses Seixas, George Washington, and Molly Goodrich are useful for fifth graders.

Lancaster, B. *The American Heritage History of the American Revolution: The History of America's Struggle for Independence.* New York: Outlet Book Co., 1984. This book is a topical outgrowth of *American Heritage* magazine's articles on the War of Independence. It is a useful resource for teachers.

Living with Our Deepest Differences: Religious Liberty in a Pluralistic Society. Available from Learning Connections Publishers, P.O. Box 6007, Boulder, CO 80306-6007 (telephone 303-939-9539). Developed by the Williamsburg Charter Foundation and field-tested in several California schools,



these materials have been revised in accordance with teachers' suggestions. For fifth grade, the upper elementary edition is recommended. It consists of a teacher's resource binder that includes all the components necessary for classroom use. The content is applicable to more than one unit. An explanation of the use of the program is available from the First Liberty Institute at George Mason University, 4085 University Drive, Suite 105, Fairfax, VA 22030.

**Longfellow, Henry Wadsworth. "Paul Revere's Ride," in *Selected Poems*. New York: Penguin Books, 1988. This poem appears in numerous poetry anthologies. Ted Rand's illustrated version (New York: E. P. Dutton, 1990) is especially valuable for the pictorial detail it provides. This poem is recommended for study in the *History–Social Science Framework*.

*McGovern, Ann. *The Secret Soldier: The Story of Deborah Sampson*. New York: Scholastic, Inc., 1977. An easily read biography, the book tells the true story of a determined girl who disguised herself to fight in the Revolution.

*Meltzer, Milton. *The American Revolutionaries: A History in Their Own Words*. New York: Harper and Row Junior Books Group, 1987. Numerous primary sources contained in this work would be useful in this unit as a resource for teachers. See also *The Black Americans: A History in Their Own Words* (New York: Harper and Row Junior Books Group, 1984).

Millender, Dharathula H. *Crispus Attucks: Black Leader of Colonial Patriots*. New York: Macmillan Publishing Co., Inc., 1983. First issued as a part of Bobbs-Merrill's *Childhood of Famous Americans* series, this biography is popular with young readers. It is available in paperback.

Morris, Richard B. *The American Revolution*. Minneapolis: Lerner Publications Co., 1985. A renowned historian offers useful background information.

Mount Vernon Ladies Association, Mount Vernon, VA 22121 (telephone 703-780-2000, extension 322). This group issues a biography lesson on George Washington that includes a variety of materials. The association offers discounts for large orders.

Paine, Thomas. *Common Sense*. Various editions. In this famous revolutionary pamphlet, published in January, 1776, Paine advocated complete independence from Great Britain. Based on the natural rights philosophy of John Locke, Paine's argument inspired the colonists and aroused discussion about monarchy and independence.

*Pearson, Jim. *Women of the Revolution: A Unit of Study for Grades 5–8*. National Center for History in the Schools, 1990. University of California, 231 Moore Hall, 405 Hilgard Avenue, Los Angeles,

CA 90024. Some reworking of the text will be necessary for all grade five teachers to use this work in their classes, but it is a good example of in-depth study. This resource provides teachers with background material and excerpts from primary sources.

Peterson, Helen S. *Abigail Adams: Dear Partner*. Champaign, Ill.: Garrard Publishing Co., 1967. Recently reissued, this slim biography contains many quotes and revealing passages from Adams's own writings and statements.

Quest for America. Cleveland, Ohio: Modern Curriculum Press, n.d. Students can use selected booklets from this series for independent reading and research. The booklets emphasize famous persons and events, and teachers can select those booklets that are appropriate to this unit.

The Revolution (poster). Culver City, Calif.: Social Studies School Service, n.d. This work is a battle map of the American Revolution, and it includes a chronology. It is a useful resource for teachers.

Richards, Norman. *The Story of the Declaration of Independence*. Chicago: Children's Press, 1968. Richards's book is one in a series issued by this publisher.

*Rollins, Charlemae. *They Showed the Way*. New York: Harper and Row Junior Books Group, 1964. Rollins's work has become an enduring presentation of great Afro-Americans. It may be read for pleasure or used for reference and research.

**Speech of Edmund Burke on conciliation with America, House of Commons, March 22, 1775. See M. Beloff's *The Debate on the American Revolution, 1761–1783*. Nicholas Kaye, 1949. "Let us get an American revenue as we have got an American empire. English privileges have made it all that it is; English privileges alone will make it all it can be."

**Speech of the Earl of Chatham, William Pitt, in the House of Lords, January 20, 1775. See M. Beloff's *The Debate on the American Revolution, 1761–1783*. Nicholas Kaye, 1949. Brief excerpts are worthwhile for examination by students: ". . . they will defend themselves, their families, and their country. In this great cause they are immovably allied: it is the alliance of God and nature—immutable, eternal—fixed as the firmament of heaven. . . . We shall be *forced ultimately to retract;* let us retract while we can, not when we must."

Resources for Other Topics

Declaration of Independence

Becker, Carl L. *The Declaration of Independence: A Study in the History of Political Ideas*. New York: Random House, Inc., 1958. Recently reissued in paperback, this book is suggested as a resource for teachers in planning this topic.

Dalgliesh, Alice. *Fourth of July Story*. New York: Macmillan Publishing Co., Inc., 1956. This book was recently reissued as a paperbound companion to the author's *Thanksgiving Story* (New York: Macmillan Publishing Co., Inc., 1985). Dalgliesh's words are evocative; her emphasis is on significance and background rather than names or chronology.

La Declaración de la Independencia. Chicago: Children's Press, 1989. The publisher also issues this easy-to-read book in English. The narrative is simple and factual.

Peterson, Helen S. *Give Us Liberty: The Story of the Declaration of Independence*. Champaign, Ill.: Garrard Publishing Co., 1973. An engaging, slender, easily read book, Peterson's work was recently reprinted by the publisher. It is recommended for reading aloud.

Revolutionary Ideals Versus Slavery

Douglass, Frederick. "Independence Day Speech at Rochester," in *The American Reader: Words That Moved a Nation*. Edited by Diane Ravitch. New York: Harper Collins, 1990. Teachers will need to select excerpts from this historical text. Douglass is from a later period, but his words at a ceremony celebrating the Declaration are appropriate for this unit.

**Wheatley, Phillis. "Should You, My Lord," in *Imaginary Gardens*. Compiled by Charles Sullivan. New York: Harry N. Abrams, Inc., 1989. Available in various collections, this poem by one of America's earliest poets can be easily understood by most fifth graders.

Visual and Performing Arts Resources

The American Revolution. This set of 25 slides of paintings from the period is available from the American Library Color Slide Company, Inc., P.O. Box 5810, Grand Central Station, New York, NY 10163-5810 (telephone 212-255-5356).

Baker, Charles F., III. *The Struggle for Freedom: Plays on the American Revolution*. Peterborough, N.H.: Cobblestone Publishing, Inc., 1990. This softcover collection includes maps and plays about ordinary and extraordinary slaves and free persons of both genders.

Birth of Liberty: Music of the American Revolution (NW 276). New World Records, 701 Seventh Avenue, New York, NY 10036. Part of the *Recorded Anthology of American Music*, this musical recording is a primary source that is best sought in libraries. It includes fife and drum corps and defiant and satirical songs, all of which help convey an impression of the times. The recording company intends to reissue it.

Colonial and Revolutionary Songs. Keith McNeil and Rusty McNeil sing on these audiocassettes, which offer two hours of music and history from colonial America in the seventeenth and eigh-

teenth centuries, the American Revolution, and the War of 1812. The songs are clearly rendered and tell the stories of real people and their many backgrounds. The McNeils sing solos and duets, sing with a chorus, and play a variety of instruments that are appropriate to the time period. Available from WEM Records, 16230 Van Buren Boulevard, Riverside, CA 92504 (telephone 714-789-0130).

Colonial Singing Games and Dances. Colonial Williamsburg Foundation, P.O. Box CH, Williamsburg, VA 23187 (telephone 804-229-1000). This booklet and cassette come with complete instructions for performing such games and dances as the six-hand reel and the minuet. It contains the music and includes performances of songs by children. The booklet is recommended for use in the study of later cultural life in the colonies. The foundation has numerous books, slides, and tapes that could be used with this and later units.

Michael Brent Publications, 70 Winding Wood Road, Port Chester, NY 10573 (telephone 914-939-4344). Selections offered include musical plays for young people, including *Tall Tom Jefferson*, and a collection of 145 Americana slides of colonial lithographs, revolutionary war flags, and so on. The slides can be used in later units as well.

National Gallery of Art, Mail Order Department, Publications Sales, 2000 B South Club Drive, Landover, MD 20785 (telephone 202-737-4215). Large color reproductions available from this source include the following:

- Edward Savage, *The Washington Family*
- Gilbert Stuart, *George Washington*

New York Graphic Society, Ltd., P.O. Box 1469, Greenwich, CT 06836 (telephone 203-661-2400). The following large and small full-color study prints and posters are available from this source:

- John Singleton Copley, *Portrait of Paul Revere*
- Emanuel Leutze, *Washington Crossing the Delaware, 1851*
- Samuel F. B. Morse, *General Lafayette, 1826*
- Rembrandt Peale, *Thomas Jefferson*
- Gilbert Stuart, *General John R. Fenwick*
- Gilbert Stuart, *George Washington*
- John Trumbull, *The Battle of Bunker's Hill*
- John Trumbull, *The Declaration of Independence*

Shorewood Fine Art Reproductions, Inc., 27 Glen Road, Sandy Hook, CT 06482 (telephone 203-426-8100). Full-color reproductions, 22" × 28" (55.9 × 71.1 centimetres), mounted on cardboard or unmounted, laminated or unlaminated, available from this source include the following:

- James Peale, *Washington at Yorktown*
- Gilbert Stuart, *George Washington*

The Making of America, Teacher's Guide. Needham Heights, Mass.: Allyn and Bacon, Inc., 1974.

Ives, Charles Edward. *Three Places in New England* (programmatic suite). Various recordings.

Notable Figures of the Revolutionary Era

This list of revolutionary notables may be extended as librarians, teachers, and students discover additional heroines and heroes.

Abigail Adams
John Adams
Samuel Adams
Ethan Allen and the Green Mountain Boys
James Armistead
Benedict Arnold
Crispus Attucks
Pomp Blackman
George Rogers Clark
Lord Charles Cornwallis
Lydia Darragh
Caesar Dickerson
Prince Estabrook
Pomp Fiske
James Forten
Peter Francisco
Benjamin Franklin
Phoebe Fraunces
George III
Nathan Hale
Prince Hall
Alexander Hamilton
John Hancock
Cuff Hayes
Lemuel Haynes
Patrick Henry
Cato Houe
General Robert Howe
Thomas Jefferson
John Paul Jones
Thaddeus Kosciusko
General Marquis de Lafayette
Manbert Lathem
Barzillai Lew
Sybil Luddington
James Madison
Francis Marion, the Swamp Fox
Saul Matthews
Molly Pitcher (Mary Ludwig)
Pompey
Salem Poor
Colonel William Prescott
Joseph Ranger
Paul Revere
Betsy Ross
Peter Salem
Caesar Tarrant
Mercy Otis Warren
General George Washington
Caesar Weatherbee
Phillis Wheatley
Prince Whipple
Cato Wood
Betty Zane

Appendix V-2

Unsung Heroes of the Revolution

Over 5,000 black men and women took part in America's struggle for independence from Great Britain. They fought bravely, hoping that their sacrifices would help earn them their own inalienable rights to life, liberty, and the pursuit of happiness—rights the institution of slavery had long denied them. As the following account reveals, these brave men and women were indeed unsung heroes of the Revolution.

Before the War

Massachusetts was the center of opposition to the British government. Its legislature failed to support the governor of the British troops, and the presence of these troops in Boston was a constant source of irritation to the citizens. When Samuel Adams called for dock workers and seamen to demonstrate against the British troops who were guarding the customs commissioners at Boston harbor, Crispus Attucks, a black man, was one of the first to volunteer. On the evening of March 5, 1770, Attucks, who had escaped from slavery and run away to sea at an early age, joined 20 to 30 other demonstrators on King Street to confront Captain Thomas Preston's company of redcoats. Attucks was at the head of the group, which was armed with only sticks and stones, and urged the others on. The British soldiers fired into the crowd, killing Attucks and four other colonists and wounding several others. In this confrontation, which became known as the Boston Massacre, the first blood in the cause of American independence was shed; and Crispus Attucks, a black man, was the first American to die for the ideals of the Revolution.

A colonial jury later acquitted Captain Preston and all but two of the soldiers, who were found guilty of manslaughter. After this incident, the the call for revolution gained momentum; five years later, the war began.

When the war broke out, many blacks were eager to enlist and support the Revolution. They believed that the philosophy of the Revolution, based on equal rights for all men, held out new hope for them. At first, there was much controversy over the proposal to enlist blacks to serve in the Continental army. However, it is estimated that between 4,000 and 6,000 served in the Continental army, in both integrated and all-black regiments. Their contributions to the American Revolution are certainly

significant. Many served with valor and gave their lives for the cause of freedom and equality.

During the War

The blacks of the New England colonies demonstrated their loyalty to the Revolutionary cause by their courage in the war. For example, Peter Salem, of the Framingham militia in Massachusetts, distinguished himself at the Battle of Bunker Hill. He is said to have fired the shot that killed Major John Pitcairn, the leader of the British troops. Another enlistee, Salem Poor, was also commended as a brave and gallant soldier for his contributions at Bunker Hill. A special citation signed by William Prescott stated of Poor: "He was a brave and gallant soldier."

A black soldier named Prince Hall, whose father was English, assisted in the capture of Major General Richard Prescott, the commanding officer of the royal army at Newport. Later, he was instrumental in the formation of the Free Masons Lodge, which worked to educate free Negro children in Boston and urged the Massachusetts legislature to support emancipation measures.

Lemuel Haynes fought in the Battle of Lexington. A minuteman, he later became the first black minister to a white congregation, in Torrington, Connecticut.

Brazillai Lew was the son of a free Negro who migrated from Haiti to Massachusetts. He distinguished himself in the Battle of Bunker Hill and the siege of Boston. He later became commander of enlisted Negroes in Rhode Island and attained the rank of company commander during the war.

A Rhode Island regiment of 400 blacks successfully defended their position on the Red Bank against 1,500 Hessian troops. At the siege of Savannah in 1778, a group of free Negroes from Haiti known as the Black Legion covered the American retreat. With many counterattacks, under French Admiral Jean d'Estaing, they saved the Americans from a crushing defeat.

One of the most dangerous jobs during the war was that of the spies who gathered intelligence on the British. One such spy was James Armistead, a Negro slave under the command of the French General Marquis de Lafayette. After the war, he purchased 40 acres of farmland in Virginia. His portrait, painted by John B. Martin, hangs in the Valentine Museum in Richmond, Virginia.

Blacks served in the Continental navy as well as the Continental army. Because of their expert knowledge of the coastal waters, they served with distinction as pilots of many naval boats. Two of the many black American seamen who distinguished themselves in the Revolutionary War were Joseph Ranger and Caesar Tarrant.

Joseph Ranger served on four different naval vessels during the war—the *Hero*, the *Dragon*, the *Jefferson*, and the *Patriot*. In 1781 he was taken prisoner by the British, but he was later released and granted his freedom. The Commonwealth of Virginia gave him a grant of 100 acres of land after the war. Caesar Tarrant served for four years as pilot in the Continental navy. In 1786 he received his freedom for his service during the Revolution.

Some blacks were loyal to the British. They favored a British victory because they believed that their chances for freedom would be greater under British rule than under American rule. Many even served as British soldiers. In 1781, for example, Fort Cornwallis in Augusta, Georgia, was manned by some 400 British and 200 black soldiers. Many blacks even left with the British at the end of the war. Some historians maintain that over three-quarters of the blacks in Georgia left with the British at the end of the Revolutionary War.

After the War

Many slaves were freed by their masters to join the Continental army and navy. Their contributions were noted in the following statement made by American statesman Charles Pinckney, of South Carolina, in 1820: "They were then, as they still are, as valuable a part of our population to the union as any other equal number of inhabitants. They were, in numerous instances, the pioneers and, in all, the laborers of the greatest part of the fortifications raised for the protection of our country. . . ." Near the end of the war, John Hancock, Governor of Massachusetts, gave a banner with his initials on it to a regiment of black soldiers as a tribute to their devotion to the cause of the American Revolution.

As a result of their loyalty and devotion to America's independence, many laws were passed to aid the blacks at the end of the war. In Rhode Island, in 1778, it was proposed that up to 12 pounds be paid to the owner of each slave who was "immediately discharged from the service of his master or mistress, and be absolutely free, as though he had never been encumbered with any kind of servitude or slavery." The Rhode Islanders also declared that liberty was to be given to "every effective slave to enter into the service during the war, and upon his passing muster, he is absolutely free." In the same year, the Massachusetts legislature passed similar laws. In March of 1781, New York authorized two regiments of blacks to be freed after the completion of their service. A Virginia law of 1783 stated that all slaves who had served in the army could not be reenslaved.

Unit VI

Life in the Young Republic

(See page 54 of the *History–Social Science Framework.*)

The topics listed below are considered essential for a study of the daily lives of those who built the young republic under the new Constitution. Teachers are encouraged to use the list of resources that follows to develop these topics, using units I, III, IV, V, and VII as models.

Topics in Unit VI:	**Suggested Time:**
■ Waves of immigrants from 1789 to 1850	5 class periods
■ Travel, transportation, and settlement in the growing nation	5 class periods
■ Moving boundaries: the Louisiana Purchase and the Lewis and Clark Expedition	4 class periods
■ Encroachments on American Indian territory	4 class periods
■ Legends and literature (This topic should also be integrated throughout the unit.)	2 class periods (in addition to integration with above topics)

Suggested Time for the Entire Unit:

4 weeks (20 class periods)

Resources for the Unit

American Folklore and Legend. Reader's Digest Editors. New York: Reader's Digest Association, Inc., 1978. This is a good, readable history of American folklore, and it is recommended as a teacher's resource.

American Heritage Illustrated History of the United States, Volume 5: Young America. Englewood Cliffs, N.J.: Silver Burdett Press, 1989. This primary source material focuses on transportation. Choice Publishing, Inc., publishes a 1988 reprint of the 1963 version.

The American Reader: Words That Moved a Nation. Edited by Diane Ravitch. New York: Harper Collins, 1990. This extraordinary compendium of primary sources includes words of songs of the times and historical information on each in the chapter titled "Antebellum America: Reform and Expansion."

The American Song Treasury: One Hundred Favorites. Edited by Theodore Raph. New York: Dover Publications, Inc., 1986. This paperback is useful in more than one unit of study in the fifth grade.

Barry, Ada Loomis. *Yunini's Story of the Trail of Tears*. New York: AMS Press, Inc., reprint of the 1932 edition. Transcriptions of conversations with an Indian who survived the Trail of Tears are recorded in this work.

Bealer, Alex. *Only the Names Remain: The Cherokees and the Trail of Tears*. Boston: Little, Brown and Co., 1972. Currently available in library binding, this volume is easily read by many fifth graders.

Blos, Joan. *Brothers of the Heart*. New York: Macmillan Publishing Co., Inc., 1987. This is a work of historical fiction about a boy in the Old West in 1837–1838. For contrast, see the author's *A Gathering of Days: A New England Girl's Journal, 1830–32* (New York: Macmillan Publishing Co., Inc., 1982), which is set in New England in the 1830s.

Blumberg, Rhoda. *The Incredible Journey of Lewis and Clark*. New York: Lee Lothrop and Shepard Books, 1987. This book describes the expedition led by Meriwether Lewis and William Clark. It contains materials worth excerpting for classroom study.

Coordination with State-Adopted Textbook

Chapter 13 (pages 314–337) and Chapter 14, Lesson 3 (pages 352–365) of *America Will Be* relate directly to the unit described in the *History–Social Science Framework*. If Chapter 12 (pages 290–311) and lessons 1 and 2 of Chapter 14 (pages 338–349) were not studied as part of Unit V, they may be appropriate for use in this unit.

Bohner, Charles. *Bold Journey: West with Lewis and Clark*. Boston: Houghton Mifflin Co., 1985. This is a fictionalized account of the expedition told by Private Hugh McNeal.

Bowman, James Cloyd. *Mike Fink, Snapping Turtle of the O-hi-O, Snag of Massassip*. Boston: Little, Brown and Co., 1957. Though out of print, this retelling of the famous frontiersman's escapades deserves republication and is worth seeking in libraries or secondhand bookstores. Some of Bowman's other works center on Paul Bunyan, Pecos Bill, and John Henry.

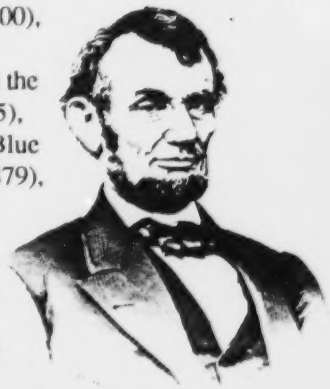
Brandt, Keith. *Abe Lincoln: The Young Years*. Mahwah, N.J.: Troll Associates, 1982. As a frontier child, young Abe was more interested in "book learning" than in farming. This is an easily read work.

Chambers, Catherine E. *Flatboats on the Ohio: Westward Bound*. Mahwah, N.J.: Troll Associates, 1984. The reading level of and information in this book are basic enough for young readers so that the book is worth consideration.

Cohen, Peter. *The Great Red River Raft*. Niles, Ill.: Albert Whitman and Co., 1984. In 1938, a persevering Henry Miller Shreve broke through a 200-mile (321.8-metre) log jam with his two-bottomed, iron-coated, steam-driven snagboat.

Cornelius, James. *The English Americans*. New York: Chelsea House Publishers, 1990. Recommended as a teacher's resource, the book is one of the *People of North America* series, and it complements studies of the nation's ethnic heritage.

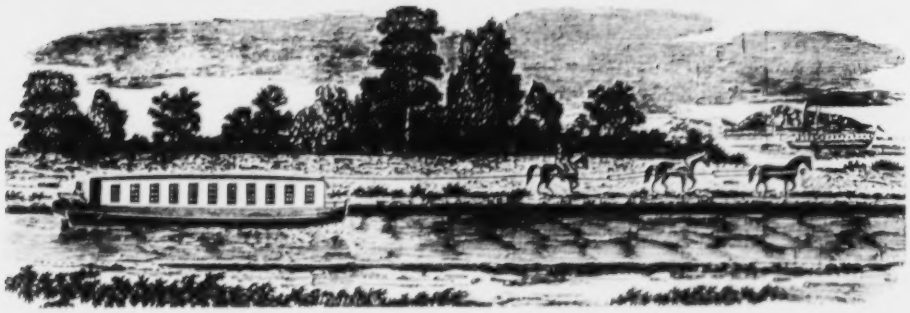
Dallin, Leo, and Lynn Dallin. *Heritage Songster*. Dubuque, Iowa: William C. Brown Publishers, 1980. This compendium is a good source for many popular songs of this era. Included are "Auld Lang Syne" (1799), "Billy Boy" (1800), "The Wayfaring Stranger" (1807), "Skip to My Lou" (1832), "Down in the Valley" (1835), "Shenandoah" (1835), "On Top of Old Smokey" (1841), "Blue Tail Fly" (1848), "Oh! Susanna" (1879), "Blow the Man Down" (1849), and "Buffalo Gal" (1844).



D'Aulaire, Ingri, and Edgar D'Aulaire. *Abraham Lincoln*. New York: Doubleday and Co., Inc., 1987. This 1939 Caldecott Medal winner is a gracefully written biography suitable for students' independent reading or reading aloud by teachers. Some passages are especially descriptive accounts of the ways of life young Abe knew.

Diamond, Arthur. *Paul Cuffe*. New York: Chelsea House Publishers, 1989. One of the publisher's *Black Americans of Achievement* series, this book is a bit too advanced for fifth grade readers. However, teachers can use it for background information and lesson material, and the illustrations may be enjoyed at this level. Other volumes in the series may be used similarly throughout the year.

Fleischer, Jane. *Tecumseh: Shawnee War Chief*. Mahwah, N.J.: Troll Associates, 1979. This slim, easily read biography is about the great Indian chief who hoped to save the Indians' land and ways of



life by uniting all Indians in one mighty nation. It is issued in the lightweight, paperback format typical of Troll's publications.

Freedman, Russell. *Indian Chiefs*. New York: Holiday House, Inc., 1987. This work presents accounts of six chiefs who led their people at critical times. See also *Lincoln: A Photobiography* (New York: Ticknor and Fields, 1989) by the same author. Both books are also useful in later units.

Galicich, Anne. *The German Americans*. New York: Chelsea House Publishers, 1988. One of the publisher's *People of North America* series, this book and its companion volumes are best used as teacher's resources at the fifth grade level. The illustrations can be easily shared with students.

Garbarino, Merwyn S. *The Seminole*. New York: Chelsea House Publishers, 1989. This is a "student usable" history of a native American group from its earliest time to the present. It includes photographs and primary source material. Other titles in this series are useful as well.

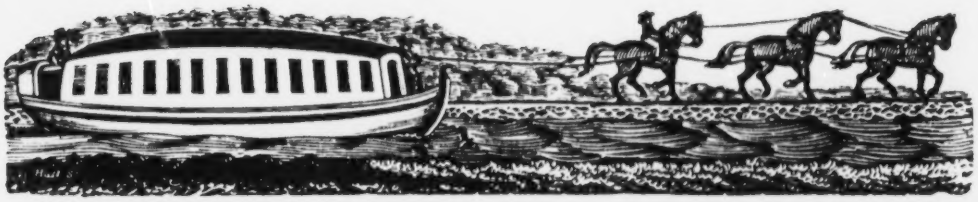
Graham, Philip. *Showboats: The History of an American Institution*. Austin: University of Texas Press, 1951. From 1831 through the early decades of the twentieth century, floating theaters visited commercial centers and fringe communities along the nation's bustling river highways, uniting audiences of diverse social, ethnic, and cultural backgrounds. Graham cuts through common misconceptions to a historically accurate view of this cultural phenomenon. Early chapters are pertinent for teachers' background information for this unit, bringing together history, geography, economics, and culture. Although the book is out of print, teachers should try to obtain it through public or university libraries.

Gross, Ruth B. *True Stories About Abraham Lincoln*. New York: Scholastic, Inc., 1988. The author presents short episodes from Lincoln's life that display his humor and humanity.

Guttmacher, Peter. *The Scotch-Irish Americans*. New York: Chelsea House Publishers, 1988. The history and illustrations in this book offer helpful background information to fifth grade teachers.

Half Horse, Half Alligator: The Growth of the Mike Fink Legend. Edited by Walter Blair and Franklin J. Meine. Lincoln: University of Nebraska Press, 1981. This is a teacher's resource. College or public libraries may possess this out-of-print volume, which brings together primary source material related to Fink and shows how his legend evolved from historical facts. The book makes for informative, recreational reading for teachers and would be a good resource for use in the classroom.

Hilton, Suzanne. *Getting There: Frontier Travel Without Power*. Louisville, Ky.: Westminster/John Knox Press, 1980. Well illustrated with old photographs and engravings, this book can be a helpful resource work. It recently went out of print, however.



Killingray, Margaret. *Settlers in the American West*. London: B. T. Batsford, 1989. Killingray's work includes primary source material that is useful in this unit.

Kurelek, William, and Margaret S. Engelhart. *They Sought a New World: The Story of European Immigration to North America*. New York: Tundra Books of Northern New York, 1985. The authors call themselves historical painters, weaving together words and painting to present the story.

Lewis, Meriwether, and William Clark. *The Journals of Lewis and Clark*. Various editions. Many libraries have one or more of the volumes containing the work of these two scouts from their great two-year journey. New American Library issues a handy paperback edition edited by John Bakeless (1964); Houghton Mifflin publishes Bernard De Voto's edition (1973).

Leyburn, James G. *The Scotch-Irish: A Social History*. Chapel Hill: University of North Carolina Press, 1989. This paperback is recommended for teachers' reading, not as a student resource.

Lincoln: A Picture Story of His Life. Lenox, Mass.: Authors Edition, Inc., 1981. This is a resource of photographs and sample documents.

McCormick, Dell J. *Paul Bunyan Swings His Axe*. Caldwell, Idaho: Caxton Printers, Ltd., 1936. The traditional Paul Bunyan tales are well told with appropriate humor.

McGee, Thomas D. *A History of the Irish Settlers in North America: From the Earliest Period to the Census of 1850*. Baltimore, Md.: Genealogical Publishing Co., Inc., 1980 (reprint of the 1852 edition). This work will most likely be found in university and public libraries. It is recommended for teachers as background reading.

Meadowcraft, Enid LaMonte. *By Wagon and Flatboat*. Crowell, 1938. A family picks up its possessions and begins to move west to Ohio. The travelers experience adventure-filled times along the way.

Minugh, Lena Stuart, and Nancy Cory. *Westward the Nation in Song, Dance, and Story*. Pasadena, Calif.: Franklin Publications, Inc., 1967. This former textbook includes a variety of resources. It is out of print, but school librarians who have remaining copies may bring them to teachers' attention for consideration.

O'Dell, Scott. *Streams to the River, River to the Sea*. New York: Fawcett Book Group, 1987. This work is a fictionalized telling of the Meriwether Lewis and William Clark expedition told by Sacajawea. The author achieves a nice integration of geography and history.

Oppenheim, Joanne. *Osceola, Seminole Warrior*. Mahah, N.J.: Troll Associates, 1979. This simple account of the life of Osceola is part of Troll's paperback series.

Perdue, Theda. *The Cherokee*. New York: Chelsea House Publishers, 1989. History with pictures and primary source material about the Cherokees from their earliest time to the present are included in this publication.

Phelan, Mary K. *The Story of the Louisiana Purchase*. New York: Harper and Row Junior Books Group, 1979. The narrative can be easily managed by most fifth graders. The topic is typically interesting to students and vital to this unit. The book recently went out of print, but since it is one of only a few works about the Louisiana Purchase for juvenile readers, it is worth seeking through libraries.

Ross, John. *The Papers of Chief John Ross:* Volume I, 1807–1839; Volume II, 1840–1866. Norman: University of Oklahoma Press, 1985. This two-volume work contains primary source material about the chief and the Cherokees. It will most likely be found in public and university libraries.

Rounds, Glen. *Mr. Yowder and the Windwagon*. New York: Holiday House, Inc., 1983. Rounds's piece is a good introduction to "tall tales" and transportation.

Sandburg, Carl. *Abe Lincoln Grows Up*. San Diego, Calif.: Harcourt Brace Jovanovich, Inc., 1975. This definitive portrait of Lincoln as a boy is a classic. It is issued in paperback.

Scott, John. *The Ballad of America: The History of the United States in Song and Story*. Carbondale: Southern Illinois University Press, 1983. This scholarly history of the United States is presented through a study of songs and stories of various periods. It is recommended as a teacher's resource.

Smith, Katie B. *Abraham Lincoln*. Englewood Cliffs, N.J.: Julian Messner, 1987. One of the *Great American Series*, Smith's story is easy reading.

Spier, Peter. *The Erie Canal*. New York: Doubleday and Co., Inc., 1970. This illustrated version of the famous song offers well-researched illustrations that clarify the song's references. See also *The Star-Spangled Banner* by the same author.

Stein, R. Conrad. *The Story of the Erie Canal*. Chicago: Children's Press, 1985. Part of the *Cornerstones of Freedom Series*, this work is easily read and informative. It complements Peter Spier's book mentioned above. See also Stein's *The Story of the Mississippi River Steamboat* from the same publisher.

Stevenson, Augusta. *Abraham Lincoln: The Great Emancipator*. New York: Macmillan Publishing Co., Inc., 1982. This book is part of the *Childhood of Famous Americans Series*. It has proved popular with and accessible to part of the students at this age level.

Stoutenburg, Adrien. *American Tall Tales*. New York: Penguin Books, 1976. Most of the common characters from tall tales are presented in this easily read book.

Tames, Richard. *The American West*. London: B. T. Batsford, 1988. Tames provides a brief report on the people and events of the period through a few primary sources and photographs.

Watts, James. *The Irish Americans*. New York: Chelsea House Publishers, 1989. Though the reading level of this book is too advanced for most fifth graders, the visuals are helpful. Teachers will be interested in the information, some of which applies to later time periods.

Unit VII

The New Nation's Westward Expansion

(See pages 54 and 55 of the *History–Social Science Framework.*)

Topics in Unit VII:	Suggested Time:
■ The advance of pioneer settlements beyond the Mississippi to California	6–8 class periods
■ Life, roles, and conditions on the trails, including Mexican migration northward and reactions of American Indians	6–8 class periods
■ The war with Mexico, the new western states, and the distinctive contributions of the Hispanic peoples of California and the Southwest	7 class periods
■ Water routes to the West: trade and travel	2 class periods
	Suggested Time for the Entire Unit:
	5 weeks
Sample Topic:	**Suggested Time for the Topic:**
Americans on the Move: Myth and Reality (Elements from the first three topics are combined.)	10 class periods

Significance of the Topic

The saga of nineteenth century westward expansion is one of the most enthralling chapters in American history, one that is particularly compelling for Californians. As a great human adventure, it needs telling in ways that reveal the many sides of human nature and its capacity for both good and ill. The advance of the western frontier vitally affects all of the major themes of United States history: the evolution of political democracy; the development of the American economy; our relations with other nations of the world; and the continuing emergence of a diverse, multiethnic people and culture.

The consequences of this era are great. They include the powerful doctrine of Manifest Destiny; a vast increase in the nation's agricultural and mineral resources; and the cultural, economic, and physical conflicts of the westward-moving settlers with native Americans and Mexicans already occupying these lands.

Stories of the westward movement should stress to students the importance of the individual in history. It was the daily heroism of ordinary men, women, and children, not only that of the famous, whose determination made the United States a continental nation. The confrontations of the several peoples who came together in the West and Southwest reveal, on the one hand, the commonality of human needs and characteristics and, on the other, the sharp differences in their aspirations and cultures. This period in American history was an important phase in the evolution of American pluralism. Time spent on the topic may vary in accordance with the teacher's approach to the other topics and subtopics of the unit.

Coordination with State-Adopted Textbook

Chapters 15–17 of *America Will Be* (pages 368–441) relate directly to this sample topic. Also, lessons 1 and 2 of Chapter 18 (pages 443–61) deal with events leading up to the Civil War and the end of slavery and are suggested as a transition to Unit VIII.

Presentation and Activities

A

Beginning the Topic

One way to introduce the subject of westward expansion is to discuss with students the discrepancies between the prevalent myths about the westward movement and the realities that research reveals. Students should brainstorm what they know about the era and then determine whether if it is myth or reality. Below are listed some of the still-prevalent myths about westward expansion, along with the corresponding realities. Students should be asked to consider how these myths developed. Are similar myths about contemporary life likely to be passed on to succeeding generations? How?

Myth	Reality
1. Throughout the period pioneers encountered Indians wearing war paint and war bonnets who lived in tepees and steadily attacked settlers.	1. American Indian cultures were diverse; attacks on wagon trains or settlers occurred later in the era, prompted by increased antagonism over the settlers' encroachment on Indian lands and by cultural conflicts.
2. Crossing the mountains was the most difficult part of the journey west.	2. The desert, starvation, fear, and swollen or dried rivers presented challenges that were just as formidable as the high mountain passes.
3. The women sat in the wagons while the men worked and fought.	3. The women worked right alongside the men.
4. The children sat with the women.	4. The children had chores and worked very hard, as everyone else did.
5. The government had no control over the trappers, settlers, and other migrants.	5. The American government was happy to see many people go to California and the West to settle the land. Armies were sent to support them long before the areas were in dispute. (Manifest Destiny)
6. Mexicans sought to live in Mexico's northern territories and enjoyed a pastoral life there on ranches.	6. Mexico invited people to populate its northern territories because most Mexican citizens didn't want to live there.

B

Going Through the Topic

Throughout this unit students should keep a daily diary written from the perspective of a westward traveller. This record of thoughts, feelings, and impressions will

help students cultivate historical empathy. Students might be asked to respond to the following questions: What was it like to see a buffalo for the first time? What was it like to walk on prairie land? What geographical features were seen? The diary entries should be written after each period's study as a way of reinforcing the lesson. Students' sketches, drawings, and illustrations may accompany the diaries.

MECC's computer software programs "Oregon Trail" and "Wagon Train, 1848," teach decision making and teamwork through simulated journeys. Students work in teams with a wagon master (who makes all final decisions), a scout (who suggests routes), a hunter (who hunts game), a scribe (who keeps the journal), and others, as needed. Have students make the passage to Oregon as a different character each time and keep a journal as progress is made. Mathematics may be incorporated in students' keeping graphs to chart the time it takes to reach the destination and the distance traveled. These activities enliven historical events and places for students who have difficulty reading.

Select portions of an authentic journal or diary, such as *A Frontier Lady*, by Sarah Royce. Find passages that convey the feelings of a city woman on the trail for the first time.

Students can write plays about pioneers' experiences. Results are especially good after students read biographies and diaries. Although readers' theater productions require less time, staging plays can be more exciting.

Later, the diaries can be used as the basis for board games that make use of the actual places, events, and pitfalls the students have read about. Since historical chronology and accuracy

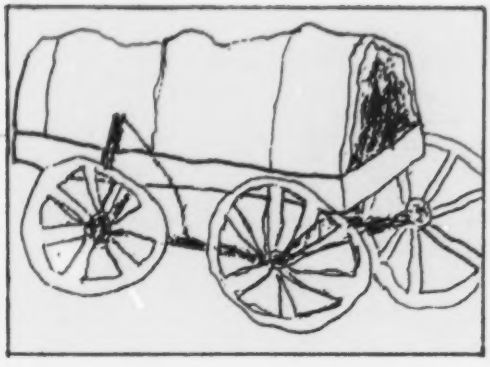
should be evident in the games' designs and contents, the games are an appropriate means of assessing students' knowledge and comprehension. This activity is especially good for use with students who do not succeed in standard written examinations.

Invite a parent or community member to discuss a family history that includes a story involving a wagon train. Students who are newly arrived in the United States might share stories about coming to America; comparisons can be made with the early pioneers' experiences.

Early pioneers had to decide quickly what to do when trouble seemed imminent. Discuss strategies that could be used today when quick decisions need to be made.

There was little room in covered wagons for personal belongings. To give students a sense of such restricted personal space, have them bring to school the item that would be most important for them to take on the journey. Students should discuss their choices with the class and explain how they came to make their decisions.

What one product from today would be necessary to take on a wagon train? Explain why. How did pioneers function without it?



Compare the routes followed by early explorers with wagon trains' routes and with modern highways. Transparencies may be used in developing maps.

As students study Mexican migration into Mexico's northern territories, have them create "chain effect" diagrams that trace events that led up to the Mexican War and that occurred during the war. Students may consider why General Antonio López de Santa Anna was exiled after Sam Houston defeated him at San Jacinto and why the United States worked for Santa Anna's return. Students can use trade books and textbooks in their research for this project. Pages 276 and 371–372 of Houghton Mifflin's *America Will Be* complement this activity.

This topic also encourages students to consider how literacy and a knowledge of history help determine people's attitudes toward national events and policies. For example, according to Gonsalez Blackaller and L. Guevara Ramirez,[1] many Mexicans were indif-

[1]See Gonsalez Blackaller and L. Guevara Ramirez, *Síntesis de Historia de México*. N.p. Editorial Herrero, 1968, page 318.

ferent to the war, a situation the authors attribute to the country's widespread illiteracy and the lack of a sense of national heritage or homeland. At the same time, the more widespread literacy in the United States increased the popularity of George Bancroft's 1834 *History of the United States* and the controversial doctrine of Manifest Destiny he espoused.

Students might also be able to think of similar examples in which literacy helped turn the tide of public opinion, from the publication of Thomas Paine's *Common Sense* in 1776 to newspaper editorials of today.

C

Culminating the Topic

Hold a "living history day," during which students assume the roles of the characters they have researched, present a monologue, and answer questions about the characters. The monologues may be taped or filmed and shared with other classes. Criteria may be identified for the development and content of the monologue, students' delivery of their speeches, and their facility in answering questions from classmates and the teacher.

Have the students act out their pioneer characters all day. They may card and spin wool, wash clothes by hand, make quilts, write with pens and ink, play old games, cook their own meals, set up a fire-bucket brigade, sing folk songs, make maps, plan for travel or defense, repair tools and wagons, and discuss their relations, good or bad, with the people they have encountered on their journey west. Correlate activities with other subjects.

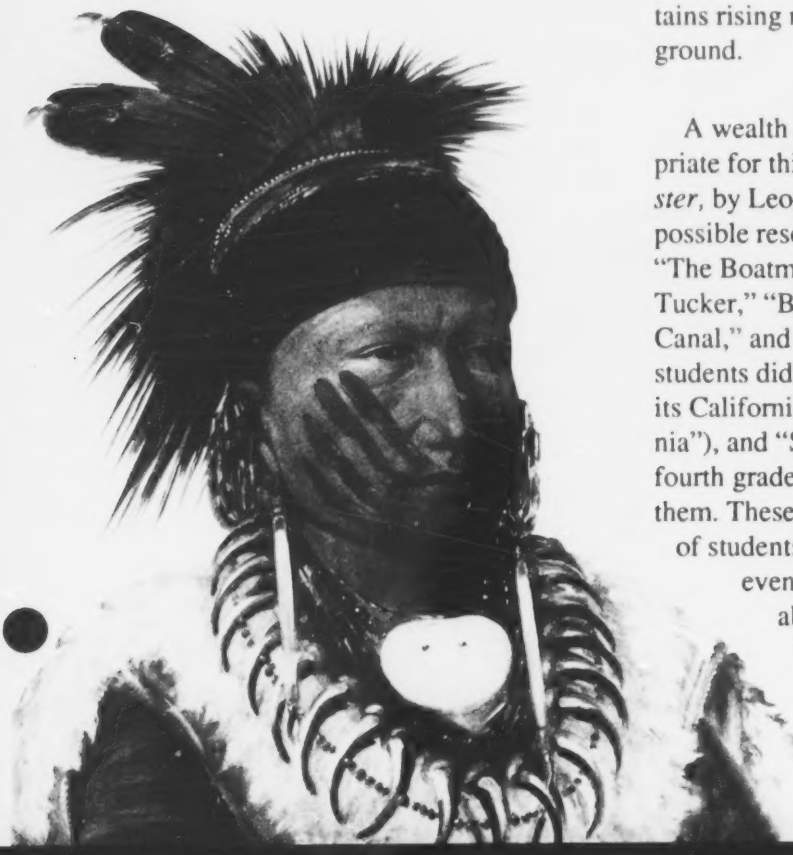
Correlated Activities

This is a good time to introduce students to the grandeur of the American landscape as captured in paintings by Albert Bierstadt, Thomas Moran, and George Caleb Bingham. These paintings depicted for easterners the dramatic western landscape. Paintings by Bingham and Nathaniel Currier and Charles Ives reflect the everyday life of men and women; George Catlin, Charles Russell, and Frederic Remington depicted native Americans and cowboys, sometimes in a somewhat later period. In art classes, students can discuss activities in their

daily lives that could be depicted in paintings or drawings. Lessons 17–19 and 21 in the state-adopted textbook *Discover Art* deal with American painting of the period; Lesson 39 deals with action in landscapes and ties in with the works of Remington and Russell.

The fifth grade textbook from the *Art Works* series contains a drawing lesson, "Style Then and Now," involving native American moccasin beads and Roy Lichtenstein's twentieth-century pop art work, *Keds*. Lessons 7 and 8 focus on quilting, textile design, and Shaker furniture design; Lesson 11 points up U.S. pluralism through George Catlin's *Osceola Nick-A-No-Chee* (1840) and William Harnett's *Attention, Company* (1877). These studies develop students' appreciation of how portraiture reflects cultural significance.

Teachers may use Currier and Ives's prints to generate questions for research and involve students in making comparisons. *American Farm Scenes: No. 3* depicts animals and a barn that can still be seen today. What would be different if it were painted today? *American Forest Scenes* may depict either a stop along the road west or a more permanent shelter. *Rocky Mountains* depicts a wagon train making its way across the prairie and a river bed, with the mountains rising majestically in the background.



A wealth of song material is appropriate for this unit. *The Heritage Songster,* by Leon and Lynn Dallin, is one possible resource for such songs as "The Boatmen's Song," "Old Dan Tucker," "Blow, Ye Winds," "The Erie Canal," and "Streets of Laredo." If students did not learn "Oh, Susannah," its California variant ("Oh, California"), and "Sweet Betsy from Pike" as fourth graders, now is the time to sing them. These and other songs are a part of students' cultural literacy, and eventually students should be able to sing them from memory.

Resources for the Sample Topic

Artman, John. *Pioneers*. Carthage, Ill.: Good Apple, Inc., 1987. This book of prepared lessons should be used selectively by teachers.

Beck, Warren A., and Ynez D. Haase. *Historical Atlas of California*. Norman: University of Oklahoma Press, 1975. This helpful atlas is available in paperback and is best used by teachers or by students who are assisted by their teachers.

Bradbury, John. *Travels in the Interior of America in the Years 1809, 1810, and 1811*. Lincoln: University of Nebraska Press, 1986. An account of western travels soon after those of Meriwether Lewis and William Clark, this book is available in paperback. It is a useful resource for teachers.

Brandon, William. *The American Heritage Book of Indians*. New York: Crown Pubs., Inc., 1982. This work is best used by teachers as a source of background information.

Catalano, Julie. *The Mexican Americans*. New York: Chelsea House Publishers, 1989. One of the publisher's *Peoples of North America* series, the book is intended for middle and high school readers, so it is best for teachers' background information at this level. Although the contents span many years, some of the information is pertinent to this unit and aids teachers in going beyond a textbook.

De Voto, Bernard. *Across the Wide Missouri*. Boston: Houghton Mifflin Co., 1980. This classic work establishes the background of the West prior to the years of emigration. It is recommended reading for teachers.

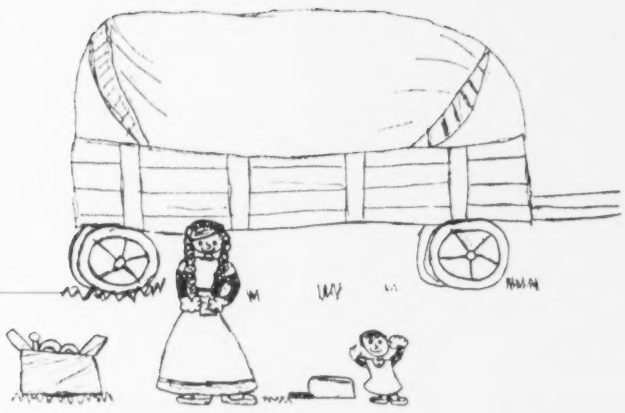
*Dick, Everett. *Tales of the Frontier: From Lewis and Clark to the Last Roundup*. Lincoln: University of Nebraska Press, 1963. Numerous short tales contained herein provide teachers with good "openers" for class periods. A paperback volume is also available.

Farr, Naunerle, and Dennis Dostert. *Before the Civil War, Eighteen Thirty to Eighteen Sixty*. West Haven, Conn.: Pendulum Press, Inc., 1976. Illustrations pervade this "student-friendly" book. The interesting narration is easily read. The book is available in paperback.

Fisher, Leonard Everett. *The Oregon Trail*. New York: Holiday House, Inc., 1990. A strong narrative and authentic photographs of the era make this book a priority.

Guyatt, John. *The American Frontier*. San Diego: Greenhaven Press, 1980. Available in paperback, this book is usable, but it may be too difficult for students at this grade level.

*Katz, William L. *The Black West*. Seattle: Open Hand Publishing, Inc., 1987. Available in paperback, Katz's works are valuable background reading for teachers. See also *The Black Indians: A Hidden Heritage* (New York: Macmillan Publishing Co., Inc., 1986).



McEvedy, Colin. *The Penguin Atlas of North American History to 1870*. New York: Penguin Books, 1988. This teacher's resource can be used by students to create time lines and maps. It is available in paperback.

Magoffin, Susan S. *Down the Santa Fe Trail and into Mexico: The Diary of Susan Shelby Magoffin, 1846–1847*. Edited by Stella M. Drumm. Lincoln: University of Nebraska Press, 1982. This valuable primary source offers images of the trail as it was in 1846. This work is a useful teacher's resource and is available in paperback.

Matherly, Michael T., and W. Wayne Harmon. *Geographic Perspectives on American Westward Expansion: The Teaching Module for the U.S. History and Geography Curriculum*. Woodland Hills: The California Geographic Alliance (Southern) and the California Geographical Society, 1987. A useful teaching module for high school, this book contains some helpful background information and ideas that may be tailored for use in the fifth grade. Copies should be ordered from the California Geographic Alliance (Southern), c/o Pierce College, 6201 Winnetka Avenue, Woodland Hills, CA 91371.

Mattes, Merrill J. *The Great Platte River Road: The Covered Wagon Mainline via Fort Kearney to Fort Laramie*. Lincoln: University of Nebraska Press, 1987. As the title implies, this volume exhaustively documents the eastern portion of the Oregon Trail. It is recommended reading for teachers.

The Overland Migrations: Settlers to Oregon, California, and Utah. Washington, D.C.: National Park Service, 1980. A short and useful introduction to overland emigrations, this book is recommended reading for teachers.

Royce, Sarah. *A Frontier Lady: Recollections of the Gold Rush and Early California*. Edited by Ralph H. Gabriel. Lincoln: University of Nebraska Press, 1977. This is a good book with which to introduce the westward movement. Excerpts from Royce's work can be read aloud by the teacher or by class members. It is available in paperback.

Seven Alone. This is a video about the Sanger family, an actual group of settlers. A boy of thirteen years takes his younger brothers and sisters to Oregon in spite of the deaths of the other members of his family on a wagon train. The video is available from social studies supply houses.

Sloane, Eric. *The Diary of an Early American Boy*. New York: Dodd, Mead and Co., 1984. Sloane excerpts from the diary of Noah Blake and then carefully sketches actual tools and processes mentioned by the young diarist. The book is useful as background reading or as a source of quotable passages.

Songs of the Wild West. New York: Simon and Schuster, with the Metropolitan Museum of Art and the Buffalo Bill Historical Center, 1991. Forty-five authentic songs of cowboys and settlers

are printed in this document along with classic artwork by Frederic Remington, Charles Russell, N. C. Wyeth, and Georgia O'Keefe. Photographs of actual artifacts richen the book's visual appeal. Alan Axelrod's commentary provides historical background for Dan Fox's musical arrangements. The publisher also has for sale a package that contains eight copies of the book and a poster.

Stewart, George R. *The Pioneers Go West*. New York: Random House, Inc., 1964. One of the *Landmark Series*, the book is available in paperback and is easily read by most fifth graders. Stewart's narrative is a representation of an authentic 1844 account by a seventeen-year-old pioneer.

These States United: Atlas of American History. Chicago: Rand McNally and Co., 1974. Though this atlas is useful to students, it may soon be out of print. Teachers will need to assist students in using *Atlas of American History*, edited by James T. Adams (New York: Charles Scribner's Sons, 1985), or other similar substitutes.

Time-Life Series on the Old West. Alexandria, Va.: Time-Life Books, various dates. This extensive series is available in libraries and offers rich background material for teachers. Selected volumes may be used by students, and the authentic photographs are invaluable.

Unruh, John D., Jr. *The Plains Across: The Overland Emigrants and the Trans-Mississippi West, 1840–60*. Champaign: University of Illinois Press, 1982. The most comprehensive study ever made of overland emigration, this volume is especially useful for its demolition of popular myths and stereotypes of western emigration. The book is recommended reading for teachers.

Utley, Robert M., and Wilcomb E. Washburn. *Indian Wars*. Boston: Houghton Mifflin, Co., 1985. This paperback offers a fairly unbiased account of fighting during the era of westward expansion but should be used in conjunction with other materials.

World Almanac of the American West. Edited by John S. Bowman. New York: Pharos Books, 1986. A daily history of the United States, this unusual book contains information that can be used by teachers as "idea starters."

Resources for Other Topics

Anderson, Joan. *Spanish Pioneers of the Southwest*. New York: Lodestar Books, 1988. Sharp black-and-white photographs in this book illustrate the hard life of these early settlers. The focus is on a New Mexico settlement where daily life of the mid-1700s is reenacted.

Brink, Carol R. *Caddie Woodlawn*. New York: Macmillan Publishing Co., Inc., 1973. This is the story of a spunky heroine on the Wisconsin frontier. Although set in 1864, most of Caddie's experiences were typical of those of earlier pioneers.

Freedman, Russell. *Indian Chiefs*. New York: Holiday House, Inc., 1987. This work features six stories of western Indian chiefs who led their people during historic moments in U.S. history. See also *Buffalo Hunt* (New York: Holiday House, Inc., 1988) and *Cowboys of the Wild West* (New York: Ticknor and Fields, 1985) by the same author.

Harvey, Brett. *My Prairie Year: Based on the Diary of Elenore Plaisted*. New York: Holiday House, Inc., 1986. The life of nine-year-old Elenore Plaisted, who moved from Lincoln, Maine, to the vast prairies of the Dakota Territory, is the subject of this book. Though set in 1889, this true story describes perils and pleasures that were typical of prairie life during the nineteenth century.

Hill, William. *The Oregon Trail, Yesterday and Today*. Caldwell, Idaho: Caxton Printers, Ltd., 1987. Authentic photographs, sketches, and other primary source material are included in this teacher's resource. A detailed chronology is provided.

Hilton, Suzanne. *Getting There: Frontier Travel Without Power*. Louisville, Ky.: Westminster Press/John Knox Press, 1980. Travel to the golden lands of the West was harrowing and difficult. The text of this book is fascinating, and the work is well illustrated with old photographs and engravings. An index and bibliography are included.

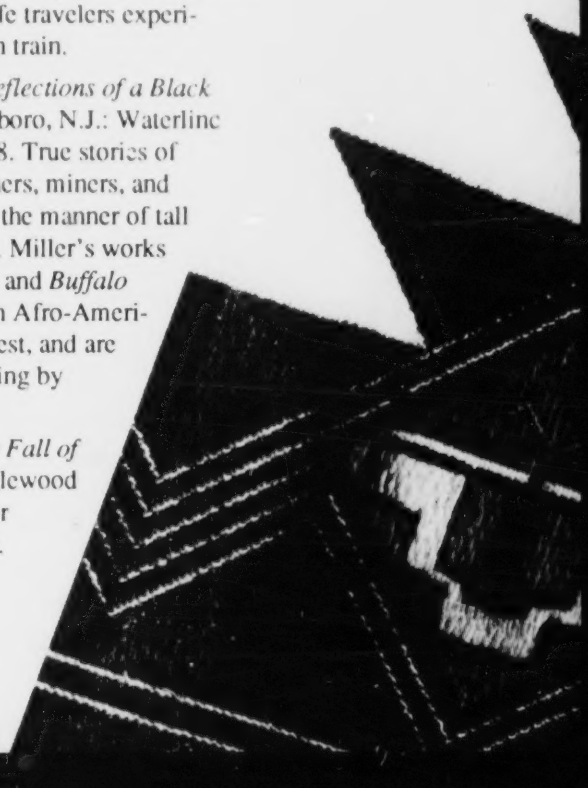
Hotze, Sollace. *A Circle Unbroken*. New York: Ticknor and Fields, 1988. In 1838, Rachel Porter is captured by the Sioux and brought up by the chief as his daughter until her father gets her back seven years later. This book was inspired by historical incidents.

Lawson, Don. *The United States in the Mexican War*. Illustrated by Robert F. McCullough. New York: Harper and Row Junior Books Group, 1976. "Mr. Polk's War" was not a popular one. President James K. Polk wanted to expand America's borders to include Texas, California, and New Mexico. Many citizens and politicians felt that the benefits of such an expansion would not justify a costly, bloody war. An account of the fall of the Alamo in 1836 is included.

Levine, Ellen. *If You Travelled West in a Covered Wagon*. New York: Scholastic, Inc., 1986. The brief text of this book, presented in question-and-answer form, gives the reader an insight to the planning that was necessary for wagon travel and the kind of life travelers experienced on a wagon train.

Miller, Robert H. *Reflections of a Black Cowboy*. Willingboro, N.J.: Waterline Productions, 1988. True stories of courageous ranchers, miners, and others are told in the manner of tall tales in this book. Miller's works include *Cowboys* and *Buffalo Soldiers*, focus on Afro-Americans of the old west, and are intended for reading by students.

Ochoa, George. *The Fall of Mexico City*. Englewood Cliffs, N.J.: Silver Burdett Pr., 1989.



This is a concise, attractively illustrated presentation of the Mexican-American War. The visuals are the most useful aspect of the book.

Parkman, Francis, Jr. *The Oregon Trail.* New York: Penguin Books, 1982. This is a faithful record of life beyond the Mississippi River before the California gold rush began in 1849. Teachers should select excerpts.

Pelz, Ruth. *Black Heroes of the Wild West.* Seattle: Open Hand Publishing, Inc., 1990. Brief, vivid portraits of black heroes and heroines are rendered in this book. George Washington Gush, Clara Brown, and Bill Pickett are among the ten figures who are depicted.

Visual and Performing Arts Resources

Art Works Systems. Fort Worth, Tex.: Holt, Rinehart and Winston, Inc., 1989. This state-adopted textbook series includes color overhead transparencies, time lines, study prints, and a teacher's manual. The fifth-grade material includes the painting *The Quilting Party.*

Dallin, Leon, and Lynn Dallin. *The Heritage Songster.* Dubuque, Iowa: William C. Brown Publishers, 1980. This is a good, all-purpose collection of standard American folk songs. The booklet *Wee Sing America* by Susan Nipp and Pam Beall (Los Angeles: Price Stern Sloan, Inc., 1985) contains fewer songs but is also a good resource, and it comes with a "sing-along" audiocassette tape. Folk songs do not require accompaniment, but if instrumental support is thought to be essential, a music specialist, an older student musician, and other teachers are possible recruits for accompaniment.

Discover Art. Worcester, Mass.: Davis Publications, Inc., 1987. This state-adopted textbook series for grades one through six features editions for pupils and teachers. The grade five textbook includes lessons in colonial portraiture, the art of western America, and quilting.

**The Hudson River and Its Painters.* This is a 57-minute video on the mid–nineteenth-century growth of America's first native school of landscape painters. Inspired by the beauty of the Hudson River Valley, painters such as Thomas Cole, Albert Bierstadt, and George Inness created a body of work that is examined in depth in this presentation. The video is available from Arts America, Inc., 12 Havemeyer Place, Greenwich, CT 06830 (telephone 203-869-4693).

McNeil, Keith, and Rusty McNeil. *Moving West: Songs with Historical Narration.* WEM Records, 16230 Van Buren Boulevard, Riverside, CA 92504. The songs contained on this audiocassette incorporate authentic material and reflect the nineteenth century, a period of conflict and expansion in the United States.

MECC, 3490 Lexington Avenue North, St. Paul, MN 55126-8097 (telephone 612-481-3550). A wide variety of computer software programs are available from this source.

Native Grace: Prints of the New World, 1590–1876. Finley-Holiday, 1988. This 31-minute video helps students look through the eyes of artists to see the "New World" as they saw it. The narration offers interpretations of the historical significance of works by John James Audubon, George Catlin, Thomas Moran, and others. Viewers learn that their depictions of the landscapes, creatures, plants, and native American peoples serve as memorials to a vanishing civilization. This program is available from social studies supply houses.

New York Graphics Society, Ltd., P.O. Box 1469, Greenwich, CT 06836. Large and small full-color study prints and posters available from this source include the following:

- Albert Bierstadt, *Looking Up the Yosemite Valley*
- E. Irving Couse, *Watching for Game*
- Edward Hicks, *The Residence of David Twining*
- Thomas Hill, *Mill Creek Canyons*
- Winslow Homer, *The Herring Net* and *Breezing Up*
- George Inness, *Peace and Plenty*
- Alfred Jacob Miller, *Indian Scout, 1850*
- Thomas Moran, *Seeking New Hunting Grounds* and *Grand Canyon of the Yellowstone, Wyoming*
- Roland Reed, *The Pottery Maker* and *The Council* (photographs on posters)
- Charles Themmen, *Barnyard Scene*

Shorewood Fine Art Reproductions, Inc., 27 Glen Road, Sandy Hook, CT 06482. Full-color reproductions, 22" × 28" (55.9 × 71.1 centimetres), mounted on cardboard or unmounted, laminated or unlaminated, are available from this source and include the following:

- Albert Bierstadt, *Buffalo Trail; In the Rocky Mountains;* and *Rocky Mountains*
- George Caleb Bingham, *Fur Traders Descending the Missouri*
- Thomas Cole, *Notch of White Mountains*
- Currier and Ives, *American Winter Sports; North American Indians; Life of a Hunter; Trolling for Blue Fish; Rocky Mountains; Whale Fishery; American Farm Scenes, No. 3* and *No. 4*; and *American Forest Scenes*
- H. W. Hansen, *Questionable Companions*
- Winslow Homer, *Bridle Path, Mountain*
- Frederic Remington, *The Apache*
- Charles Marion Russell, *Sun River War Party*

Views of a Vanishing Frontier. New York: Metropolitan Museum of Art, 1988. This 56-minute video documents the journey along the upper Missouri River by Prince Maximilian zu Wied and Swiss artist Karl Bodmer during 1832–1834. The production includes looks at Bodmer's original paintings, extensive location photography, and readings from Maximilian's diary. The program, which is a visual and verbal record of American cultural history, explains that the two travellers left a legacy that is cherished by today's native Americans. The video is available from social studies supply houses.

Unit VIII

Linking Past to Present: The American People, Then and Now

(See pages 55 and 56 of the *History–Social Science Framework.*)

The topics listed below are considered essential for a study of the contributions of the different groups that built the American nation and, in the process, became a new people. Teachers are encouraged to use the list of resources that follows to develop these topics, using units I, III, IV, V, and VII as models.

Topics in Unit VIII:	Suggested Time:
■ The end of slavery	5 class periods
■ Cultural development and contributions of Afro-Americans and women	5 class periods
■ Immigration, 1850–today • Places of origination • Settlement in the new land • Locational geography • Hardships, discrimination, achievements, and contributions • Stories of immigrants' lives	5 class periods
■ The appeal and promise of America	5 class periods
■ American creed, ethics, and ideals: the responsibilities and privileges of citizenship	5 class periods
	Suggested Time for the Entire Unit:
	5 weeks (25 class periods)

Resources for the Unit

Adler, David A. *Martin Luther King, Jr., Free at Last.* Illustrated by Robert Casilla. New York: Holiday House, Inc., 1986. Key events and anecdotes convey the goals, work, and life of Martin Luther King, Jr. This useful biography of the back civil rights leader is generously illustrated in black and white, and it includes a list of important dates.

The American Reader: Words That Moved a Nation. Edited by Diane Ravitch. New York: Harper Collins, 1990. A wide variety of primary sources may be excerpted from this compendium for use in this unit. Important words of Frederick Douglass, Abraham Lincoln, and others may be read aloud if the material is too difficult for fifth graders to read independently.

Bernstein, Joanne E. *Dmitry: A Young Soviet Immigrant.* Boston: Houghton Mifflin Co., 1981. This is the story of Dmitry and his parents, recent immigrants to the United States from the USSR, who found their first year in America more difficult than they had dreamed possible.

Branson, Karen. *Streets of Gold.* New York: Putnam Publishing Group, 1981. An Irish émigré family arrives in America from Ireland during the potato famine of 1847. This book is recommended in the *History–Social Science Framework.*

Clark, Ann N. *To Stand Against the Wind.* New York: Viking Penguin, 1978. The author focuses on South Vietnamese families whose lives are disrupted by war. This is a well-written and moving work of fiction. It is recommended in the framework.

Douglass, Frederick. *The Life and Times of Frederick Douglass: The Complete Autobiography.* New York: Macmillan Publishing Co., Inc., 1962. Primary source material may be selected from this work as well as from Douglass's *Frederick Douglass: The Narrative and Selected Writings* (New York: Random House, Inc., 1983).

Eger, Jeffrey. *The Statue in the Harbor: A Story of Two Apprentices.* Needham Heights, Mass.: Silver, Burdett and Ginn, Inc., 1985. This work is a fictionalized account of the ten-year-old boy who is an apprentice in the Parisian foundry where the Statue of Liberty is being constructed. The book includes information on the construction, installation, and celebration of one of the

Coordination with State-Adopted Textbook

Teachers may want to review passages from the first chapter of *America Will Be.* Chapter 18, lessons 3 and 4 (pages 462–475), and chapters 19 and 20 (pages 476–526) also pertain directly to the topics in this unit.

United States's greatest symbols. Appendixes and suggestions for further reading are also provided.

Fisher, Leonard. *Across the Sea from Galway*. New York: Four Winds Press, 1975. This story of an Irish family struggling to exist in America is recommended in the framework.

Freedman, Russell. *Immigrant Kids*. New York: E. P. Dutton, 1980. The photographs of children of poor European immigrants to America 100 years ago are valuable primary source materials. The children are shown in school, on various jobs, and at play in the manner of children everywhere. Photographs of life aboard immigration ships are included.

Harvey, Brett. *Immigrant Girl: Becky of Eldridge Street*. New York: Holiday House, 1987. This novel depicts the lives of Jewish immigrants in Manhattan's Lower East Side in the early years of this century.

Haskins, James, and Kathleen Benson. *Space Challenger: The Story of Guion Bluford*. Minneapolis, Minn.: Carolrhoda Books, Inc., 1984. This aeronautic hero is one of our nation's most distinguished Afro-American citizens.

Hayden, Robert C. *Seven Black American Scientists*. Reading, Mass.: Addison-Wesley Publishing Co., Inc., 1970. Brief biographies highlight the achievements of some of American's little-known pioneers of science.

Hirschfelder, Arlene. *Happily May I Walk: American Indians and Alaska Natives Today*. New York: Macmillan Publishing Co., Inc., 1986. This comprehensive book on American Indians, Eskimos (Inuits), and Aleuts describes their lives, languages, ceremonies, healing, the roles of elders, sports, education, and employment. Popular misconceptions about Indian people and their cultures are corrected.

The Immigrant Experience: The Anguish of Becoming American. Edited by Thomas Wheeler. New York: Penguin Books, 1972. This teacher's resource offers nine narratives about the complexities of people's adapting to a new country. It is available from social studies supply houses.

Jackson, Jesse. *Make a Joyful Noise unto the Lord! The Life of Mahalia Jackson, Queen of Gospel Singers*. New York: Thomas Y. Crowell Co., 1974. This book is one of several biographies on the great singer.

Johnson, James Weldon, and J. Rosamund Johnson. *Lift Every Voice and Sing*. New York: Hawthorn Books, 1970. Mozelle Thompson's dramatic illustrations accompany the text of this Afro-American anthem. This out-of-print picture book is available in some libraries.

Johnston, Johanna. *Women Themselves*. New York: Dodd, Mead, 1973. Biographical sketches of 14 women who blazed trails in education, politics, medicine, and literature are presented in this document.

Katz, William. *Black Indians: A Hidden Heritage*. New York: Macmillan

Publishing Co., Inc., 1986. This study focuses on the relationship between native Americans and Africans. Documentation that begins in 1527 explores the history of the two groups that shared a unique friendship and the common ancestry of a biracial minority. The work is suggested as a teacher's resource rather than for students' use.

Kurelek, William, and Margaret S. Engelhart. *They Sought a New World: The Story of European Immigration to North America*. Plattsburgh, N.Y.: Tundra Books of Northern New York, 1985. This work features paintings and quotations by the author, a painter who descended from Ukranian immigrants. See also *A Prairie Boy's Summer* (Boston: Houghton Mifflin Co., 1975) by the same author.

Langstaff, John. *What a Morning!: The Christmas Story in Black Spirituals*. New York: Macmillan Publishing Co., Inc., 1987. Ashley Bryan's brilliantly colored illustrations accompany this collection of holiday spirituals.

Lazarus, Emma. "The New Colossus," in *Favorite Poems, Old and New: Selected for Boys and Girls*. Edited by Helen Ferris. New York: Doubleday and Co., Inc., 1957. The framework contains a recommendation that this poem be studied during Unit VIII since it has helped form our national self-concept and ideals. Ferris's anthology contains various patriotic and historical poems worthy of consideration.

Levitin, Sonia. *Journey to America*. New York: Macmillan Publishing Co., Inc., 1986. A young Jewish girl comes to America from Adolf Hitler's Germany with her mother and two sisters to meet her father. This work offers a clear picture of the world being turned upside down.

Little Red, White, and Blue Book. Available from Ballantine Books, Inc., (1987) or Pharos Books (1987). This little paperback contains important poems, speeches, and writings relating to American ideals. Among them are Emma Lazarus's "The New Colossus" (recommended in the framework) and "The American's Creed" by William Tyler Page.

Lord, Bette B. *In the Year of the Boar and Jackie Robinson*. New York: Harper and Row Junior Books Group, 1984. Shirley Temple Wong comes to America from China in 1947. She speaks no English and must adjust to the fifth grade in Brooklyn and to American culture. The warmth and values of this novel make it a strong candidate for classroom reading.

McKissack, Patricia, and Frederick McKissack. *The Civil Rights Movement in America from 1865 to the Present*. Chicago: Children's Press, 1987. The McKissacks' somewhat encyclopedic work traces the struggle of blacks to gain their civil rights in America. A brief comparison of their problems to those of other minorities is also included.

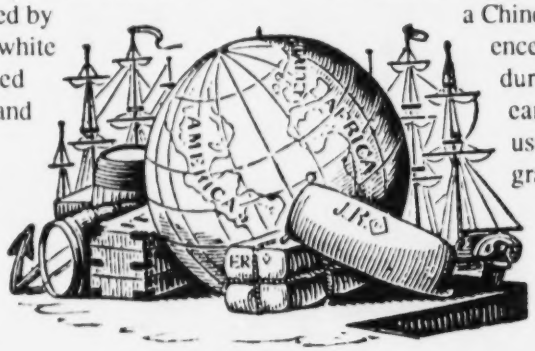
Moskin, Marietta D. *Waiting for Mama*. New York: Coward, McCann and Geoghegan, 1975. Moskin presents a

true story of a girl who was left behind with a young baby when her family emigrated from Russia. This book is recommended in the framework.

Sachs, Marilyn. *Call Me Ruth*. New York: Doubleday and Co., Inc., 1982. In the early 1900s Rifka and her mother, Faigel, emigrate from Russia to the United States and join her father. Rifka adapts easily, but Faigel has a difficult time dealing with the new culture, father's death, and the need to work. Not until Faigel becomes involved with unionization and a 1911 workers' strike does she accept her life in the new country.

Santrey, Laurence. *Young Frederick Douglass: Fight for Freedom*. Mahwah, N.J.: Troll Associates, 1983. An easy-to-read book about the great abolitionist, this slim paperback acquaints students with the events that shaped Douglass's life. The author invented some dialogue for the sake of the story's continuity, but the major points are true.

Shapiro, Mary J. *How They Built the Statue of Liberty*. New York: Random House, Inc., 1985. Shapiro's in-depth discussion, compiled in large part from conversations with the statue's restoration team, is enhanced by beautiful black-and-white sketches that are based on old photographs and diagrams.



Siegel, Beatrice. *Sam Ellis's Island*. New York: Four Winds Press, 1985. This work tells the history of the island that became the symbol of hope to the vast tide of immigrants who passed through its doors between 1892 and 1924.

Talbot, Charlene Joy. *An Orphan for Nebraska*. New York: Atheneum, 1979. This work of historical fiction sheds added light on immigration, Western migration, the role of the Children's Aid Society, the New York street scene, and the frontier. Witty dialogue reveals orphan Kevin's personality and the people he meets. This work is recommended in the framework.

Wear, Jean Simmons. *Jean Rides a Tiger to Washington: A Family Story*. Claremont, Calif.: Regina Books, 1990. This is an entertaining memoir of the author's childhood in the 1920s and 1930s when her father was a congressman. Wear's reminiscences feature, among others, three presidents, Amelia Earhart, Babe Ruth, and Fiorello La Guardia. The author conveys throughout a sense of American ideals and values.

Yep, Laurence. *Dragonwings*. New York: Harper and Row Junior Books Group, 1977. This touching, enjoyable story of a Chinese boy's experiences in San Francisco during the great earthquake is also useful at the fourth grade level.

Credits for Illustrative Materials

Page 2. Woman's belt. From *Pueblo Crafts*, by Ruth Underhill. Washington: U.S. Department of the Interior, 1944, p. 65.
Page 3. Pueblo shawl. From *Pueblo Crafts*, p. 58.
Page 4. Pueblo flute. From *Pueblo Crafts*, p. 124.
Page 5. Pueblo musical instruments. From *Pueblo Crafts*, p. 124.
Page 6. Hopi wicker tray. From *Pueblo Crafts*, p. 25.
Page 9. Hokyana kachina. From *Decorative Art of the Southwestern Indians*, by Dorothy Smith Sides. New York: Dover Publications, Inc., n.d., plate 18. Reproduced by permission of the publisher.
Page 12. Pueblo rattle made of tortoise shell and deer hooves. From *Pueblo Crafts*, p. 124.
Page 13. Section of Hopi sash. From *Pueblo Crafts*, p. 71.
Page 17. Sio Humis kachina. From *Decorative Art of the Southwestern Indians*, plate 18. Reproduced by permission of the publisher.
Page 21. Pueblo pottery design. From *Decorative Art of the Southwestern Indians*, plate 25. Reproduced by permission of the publisher.
Page 22. Section of a Pueblo painting. From *Pueblo Crafts*, p. 133.
Page 23. Section of a Pueblo painting. From *Pueblo Crafts*, p. 133.
Page 42, top. Soma Kumar, grade five, Deterding Elementary School, San Juan Unified School District.
Page 42, bottom. Jacob Kornblue, grade five, Deterding Elementary School, San Juan Unified School District.
Page 43, top. Soma Kumar.
Page 43, lower left. Jacob Kornblue.
Page 43, lower center and lower right. Kyle Griffin, grade five, Deterding Elementary School, San Juan Unified School District.
Page 44. Garrett Blankenburg, grade five, Deterding Elementary School, San Juan Unified School District.
Page 45. Garrett Blankenburg.
Page 46. *Stormy Seas for a Slave Ship*. Tosten Krueger, grade five, Deterding Elementary School, San Juan Unified School District.
Page 47. Lisa Baldwin, grade five, Deterding Elementary School, San Juan Unified School District.
Page 48. Map of the ethnic divisions in colonial America. From *America Will Be*. Boston: Houghton Mifflin Company, 1991, p. 237. Reprinted by permission of Houghton Mifflin Company. Copyright © 1991 by Houghton Mifflin Company.
Page 49. Edward Hicks. *Peaceable Kingdom*, 1834. Reproduced by permission of the National Gallery of Art, Washington, DC 20565.
Page 50. Part of a typical nineteenth-century male dowry. From *A Good Start, The Aussteier or Dowry*, by Jeannette Lasansky. Lewisburg, Pa.: Oral Traditions Project of the Union County Historical Society, 1990, cover. Reproduced by permission of the publisher.
Page 58. Detail from *Peaceable Kingdom*.
Page 62. Catriona Penfield, grade five, Deterding Elementary School, San Juan Unified School District.
Page 64. George Caleb Bingham. *Daniel Boone Escorting Settlers Through the Cumberland Gap*, 1851–1852. Reproduced by permission of the Washington University Gallery of Art, St. Louis, MO 63130. Gift of Nathaniel Phillips, Boston, 1890.
Page 65, upper left. Quilt template. From *In the Heart of Pennsylvania, 19th & 20th Century Quiltmaking Traditions*, by Jeannette Lasansky. Lewisburg, Pa.: Oral Traditions Project of the Union County Historical Society, 1985, p. 28. Reproduced by permission of the publisher.
Page 65, right. Double–wedding ring quilt, by Verna Felmy Miller. From *In the Heart of Pennsylvania*, p. 90.
Page 67. Forged iron spatula (part of a double-ended utensil). From *A Good Start*, p. 78. Reproduced by permission of the publisher.

Page 70. Huntingdon County, Pennsylvania, quilt. From *Pieced by Mother, Over 100 Years of Quiltmaking Traditions*, by Jeannette Lasansky. Lewisburg, Pa.: Oral Traditions Project of the Union County Historical Society, 1987, p. 72. Reproduced by permission of the publisher.

Page 76. *The Boston Tea Party*. T. B. Molnar, grade five, Deterding Elementary School, San Juan Unified School District.

Page 80. *Colonists Defending Their Homes*. Brandon Bird, grade five, Deterding Elementary School, San Juan Unified School District.

Page 81. *Colonial Flag*. Erin Percival, grade five, Deterding Elementary School, San Juan Unified School District.

Page 82. Emanuel Gottlieb Leutze. *Washington Crossing the Delaware*. Reproduced by permission of the Metropolitan Museum of Art, New York.

Page 85. *The Red Coats*. Clay Anderson, grade five, Deterding Elementary School, San Juan Unified School District.

Page 86. Anonymous. *Attack on Bunker's Hill, with the Burning of Charles Town*, in or after 1783. Reproduced by permission of the National Gallery of Art, Washington, DC 20565.

Page 106. Nathaniel Currier and Charles Ives. *The Rocky Mountains—Emigrants Crossing the Plains*, 1866. Reproduced by permission of the Museum of the City of New York, New York, NY 10029.

Page 107. *A Covered Wagon*. Tony Asaro, grade five, Deterding Elementary School, San Juan Unified School District.

Page 108. José Rafael Aragón, *La Huida a Egipto* (The flight into Egypt), c. 1850. Bequest of Charles D. Carroll to the Museum of New Mexico, Museum of International Folk Art, Santa Fe. Photo by Blair Clark. Reproduced by permission of the museum.

Page 109. George Catlin. *The White Cloud, Head Chief of the Iowas*, c. 1845. Reproduced by permission of the National Gallery of Art, Washington, DC 20565. From the Paul Mellon Collection.

Page 111. Lisa Jacobsen.

Page 113. Detail of a Pueblo robe. *Pueblo Crafts*, p. 77.

NOTE: The student artworks that appear in the grade five course models were provided by Maureen Kennedy-Hood, art teacher, Deterding Elementary School, San Juan Unified School District.

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The Blessings of Liberty: Constitutional Teachers' Institute Final Report (1989)

(32 pages) $3.00 ISBN 0-8011-0689-3

This report is an account of the activities and outcomes of the teacher-training institute on the American founding, which was held in Los Angeles in August, 1987. An extensive list of resources is included.

The Changing History–Social Science Curriculum: A Booklet for Parents (1990)

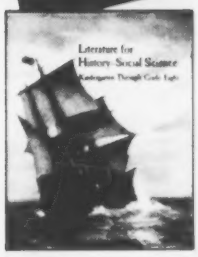
(24 pages) $5 for 10; $30 for 100; $230 for 1,000 ISBN 0-8011-0874-8

Written especially for parents, this booklet describes the curriculum in history–social science, as set forth in the 1988 framework, and tells parents how they can provide support from home.

History–Social Science Framework for California Public Schools Kindergarten Through Grade Twelve (1988)

(136 pages) $6.00 ISBN 0-8011-0712-1

Reflecting a major reform effort in California education, this framework has been acclaimed by scholars and educators nationwide for its carefully sequenced program, which emphasizes solid academic content. The history-based curriculum integrates geography, the humanities, and the other social sciences at every grade level, with special emphasis on history as a "story well-told."



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